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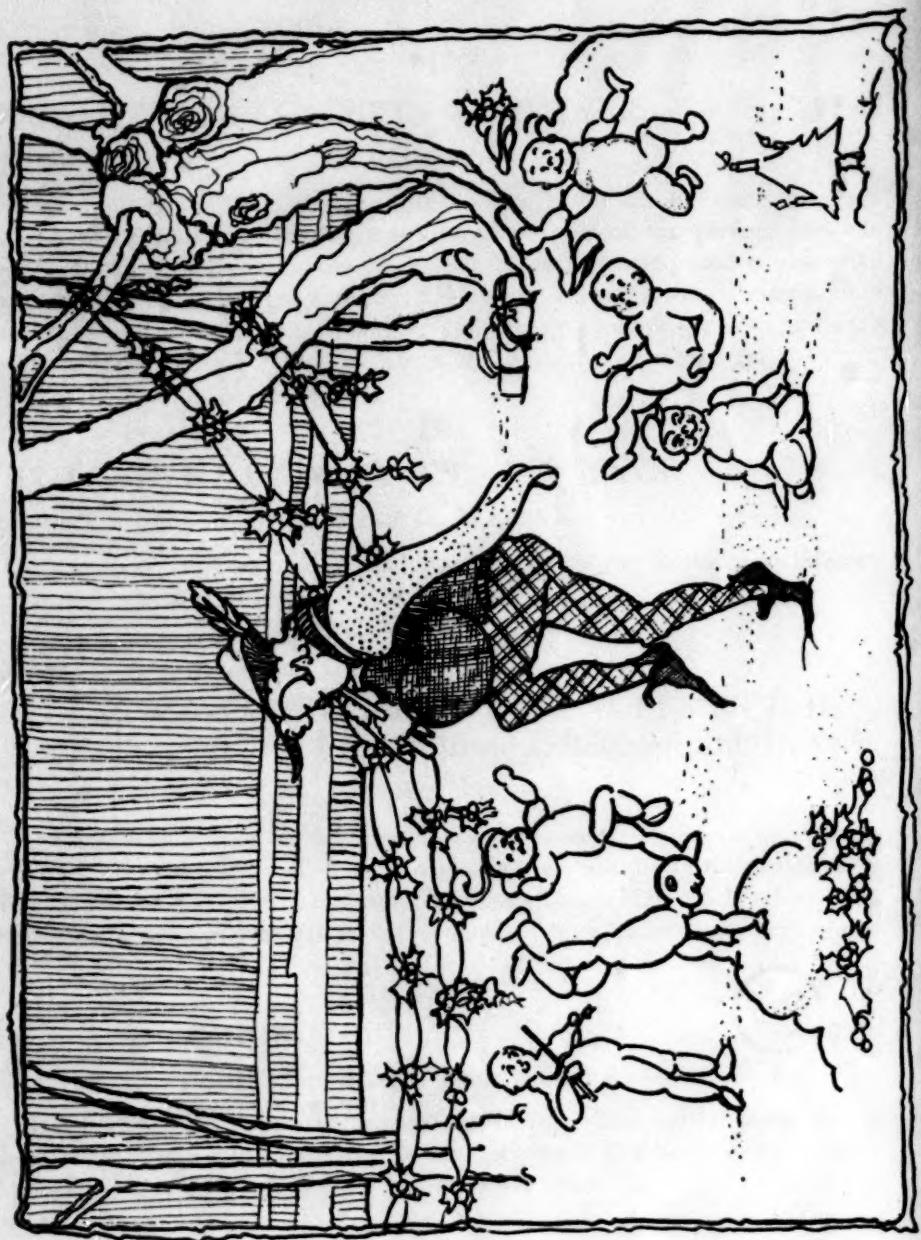
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Christmas in the Heart

WHAT is our highest hope for the children at Christmas time? Is it not that they may experience that joy which comes from within? ¶ We may have Christmas in the church, in the shops, and in the home, but if we do not have it in the heart, then the real Christmas has passed us by, our house of life has no hearth, our hearth no fire.

But suppose we invite the Christmas Angel to our hearts, welcome and make him at home there. He brings peace and good-will, he accepts our invitation to stay with us during all the lovely Christmas season.

Sometimes the self-constructed complexities of the present social order and that anomaly called "the Christmas rush" bring increased tension, and we are tempted to become hurried and anxious and perplexed. Then we find that the Christmas Angel whose gift is peace, can not keep house with a hurried, ruffled spirit, so we must bar the door to the devil of haste and all his train.

At this season we are often besieged by a spirit of vain regret that we can not be more lavish in the material expression of our love for our friends, and this regret knocks loudly for admission. But the Christmas Angel can not keep house with discontent. He reminds us that love is the greatest thing in the world, and that if "the gift without the giver is bare," so any gift may be made glorious by the giver's radiant love and joy.

Sometimes we are beset by a rebellious spirit which makes it hard for us to complete the Christmas joy of our friends by receiving graciously. To receive gifts graciously is one of the ways in which we may show our love. Sometimes a queer twisted pride seems to take up its abode in our hearts at Christmas time. The Christmas Angel can not keep house with selfish pride, so we must turn it out.

Nothing false or insincere may be allowed to creep into the heart now, for the Christmas Angel's light shows the tawdry quality of all that is not pure gold.

So let us keep the feast with toys and color and sparkle in the shops, holly and fir trees and gifts in the homes, chimes and carols and candles in the churches, and in our hearts peace, good-will, joy and love, and over all, the pure light of the Christmas Angel's shining presence.

STELLA LOUISE WOOD.

The Increasing Emphasis on the Education of Young Children

FRANK E. WILLARD

Assistant Superintendent of Schools, Seattle, Washington

ADISCUSSION of educational tendency today must be partly an interpretation and partly a prophesy. The body of educational thought and practice with which we deal does not move in unison, but only in various detachments, each according to its own volition. We must be concerned more with the direction of change than with its speed.

People from the beginning have been accustomed to learn by imitation. They think, feel, act, and believe as their social environment has trained them to do these things. Thus civilization is transmitted. Traditional thought and attitudes are received by the younger generation ready-made like the clothing they wear. They inherit an imposing array of social, political, and religious institutions and beliefs, a mixture of the slowly accumulated wisdom and the persistent error of the centuries.

Men do not choose to imitate. They are incapable of doing otherwise. The original thought of any single generation is but an infinitesimal part of its civilization. Moreover, this stream of influence coming down from the past has not encouraged original thinking. The suggestion of change disturbs settled

interests. Generations may pass before the majority of men are reconciled to truth recently discovered. Yet when such discoveries after a period of conflict do survive, the darkness enshrouding some traditional ignorance is dispelled and fundamental conceptions of life are changed. Educational philosophy encountered such a discovery in the kindergarten. The kindergarten presented a new conception of method which a practical test has never failed to justify, yet its progress has been very gradual. In this country a select few gave it an enthusiastic welcome. It was generally received cautiously and with much shaking of heads. It was more easily tolerated because it occupied itself with a period of child life that most adults considered quite barren and more or less troublesome at best. It seemed to have little in common with the regular grades. For a time after its introduction it remained quite distinct. Its first adherents were generally strict constructionists, and emphasized the separateness. The elementary schools were devoted to drill. Primary teachers were openly skeptical of too much activity stimulated by interest. It was clearly out of harmony with the schedules of phonics and number combinations to

which conscientious teachers had consecrated their lives. These served the practical ends of life. Social intercourse was dependent on them. They at any rate could not be neglected. It was doubtful if they could be much improved. The various phonic creeds were jealously defended as essential bases of learning. Nevertheless, it was conceded that the kindergartner might have the child of five if she would try not to ruin him for the seasoned discipline and mental concentration that the next year would surely require of him. So matters stood for a time.

The earlier school years have not only been remade; their relative importance has greatly increased. Psychologists are helping us to visualize a part of life where memory fails. That seemingly barren and almost forgotten period is found to be a most productive one. It not only precedes adolescent and adult life, but gives direction to many of its forces. "Childhood," we are told, "determines life's outlook. Opinions and convictions may change, but underlying tendencies seldom do." "Beliefs imparted to children or induced later by powerful teaching or by striking experience come to be held with a feeling of absolute inner certainty which seems a revelation of final truth." To quote again, "It has become generally recognized among progressive educators, as well as psychologists, that the foundations of the character of the future adult are all laid down before the seventh year. The education of the child begins at birth, and crowded into the first early years are all the opportunities for the development of the feelings and emotions which are so necessary for adequate human relations."

A satisfactory life must be built on

right attitudes and healthful outlooks. In addition to this, there must be understanding; and understanding comes only from experience. The significance of this principle to educational practice is only beginning to be appreciated. Most current problems in curriculum readjustment grow out of an effort to correct deficiencies due to past failure to take it into account. The school of the last century perhaps did not so much need to take it into account as we do. It has frequently been pointed out that the conditions of family and community life until recently, furnished ample informal educative experience to which the school was only supplementary. The changes in economic and social life wrought by the advent of an industrial age have taken the most of these influences out of the life of children and beyond the range of the common observation. The schools substituted for this real experience volumes of vicarious experience. This was classified, condensed, and deleted of most of the personal element that gave it meaning. The results that followed were too meager and uncertain to suit the spirit of a dynamic age. Neither the child nor the adult has more than a reluctant appetite for static information dissociated from any active interest. A new interpretation of experience was needed, a new classroom technic essential.

The new educational philosophy applies the principle of self-directed activity and social cooperation to a reconstruction of general education. It is being expressed through courses of study written in terms of children's interests and activities. It is shifting the emphasis away from some time-honored standards of excellence. Its ideal pupil attitude is not the docile receptive one

of the older school. It measures improvement in terms of doing good rather than being good. It frankly discards much that has come down to us from our predecessors, and finds the materials for growth of understanding among the activities of living. The experiences of children are close to the fundamental interests of life. The understanding of these is basal to all social understanding. The new viewpoint recognizes the value of direct observation, of first-hand experience, of personal experiment, of interesting adventure, and last but not least, of creative effort. It has respect for personal opinion, for appreciation, for aspiration, for well-meant effort. It esteems these things directly, placing them in the center of the curriculum where they will dominate the daily program. It recognizes that knowledge is power only when linked with experience.

The primary grades have taken the initiative in putting into practice this interpretation of education. It was logical for them to lead the way. Educational readjustment naturally begins with the younger children. Later development depends upon the character of the start. Moreover, the primary grades in approaching a common viewpoint with the kindergarten were first to question traditional values. It has been declared that all new ideas originate in the minds of those intellectually gifted and filter down to the populace. It might have been added that they become effective as pattern of conduct in the lives of the populace only after they have been rooted in the childhood of the generation that possesses them. The grammar grades are following the example of the primary. The activities of older children are equally suggestive and stimulating. It is possible for them

through reading to participate indirectly in larger and more varied activities. The capacity of children to act independently, to assume responsibility, to think intelligently is unsuspected by those who adhere closely to the "learn and recite" ritual. An activity program induces a subtle change in the relation of teacher to pupil. Social situations are created and pupils share in the solution of problems. There is no place for a dictator. Things must be thought out. The teacher may participate, she may counsel, and sometimes when a situation arises where only the experience of age or of the ages can give the answer, she must instruct. But she is through all only a senior partner in learning.

Out of this there comes a school that is different from the old school—different in spirit and in attitude. It is busy and cheerful but not suppressed. There is lacking both the apathy and the furtive mischief that tradition ascribes to the good old school of yesterday. There is more freedom of participation, more confidence in effort, more purpose in achievement, more democracy in spirit. There is growth of personality and there is the liberty of self-control. It is not yet an ideal school but it is in many places a real school.

We are not through with social change. Invention and industrial reorganization continue unabated. The movement away from social stability show no signs of slackening. Thousands live and work under highly complex conditions that are possible only so long as people understand and trust one another. Every decade sees the scope for organization extended and this interdependence becomes more complete. There are those who fear that our capacity for organization has already outgrown our capacity

for control. Certainly grave issues are sure to arise. We cannot solve them. We cannot even foresee what they will be. If we could know, our inherited prejudices would unfit us to interpret them correctly. A new generation not yet out of the schools will face the problem of making over customs, habits, and institutions to fit the needs of a new day.

It is the problem of education to develop a cultural freedom and an honest tolerance which can look fairly and dispassionately at the issues of life. Democracy in adult life can be fairly tried out only after our classrooms have given genuine experience in its practice. It is "quality not quantity that makes life significant."

THE FEAST OF ST. FRIEND

By virtue of the children's faith, the reindeer are still tramping the sky, and Christmas Day is still something above and beyond a day of the week. We have to sit and pretend; and with disillusion in our souls we do pretend. At Christmas it is not the children who make-believe; it is ourselves.

It being agreed, then, that the Christmas festival has lost a great deal of its old vitality . . . ; the question remains—what should be done to vitalize it?

The fancy of some people will at once run to the formation of a grand international society for the revivifying of Christmas by the cultivation of goodwill, with branches in all the chief cities of Europe and America, and headquarters—of course, at the Hague; and committees and subcommittees, and presidents and vice-presidents; and honorary secretaries and secretaries paid; and quarterly and annual meetings, and triennial congresses! and a literary organ or two! and a badge—naturally a badge, designed by a famous artist in harmonious tints!

But my fancy does not run at all in this direction. . . . You can best help the general cultivation of goodwill along by cultivating goodwill in your own heart.

The next point is: Towards whom are you to cultivate goodwill? Naturally, one would answer; Towards the whole of humanity. . . . No! It will be best for you to centre your efforts on quite a small group of persons, and let the rest of humanity struggle on as well as it can, with no more of your goodwill than it has hitherto had. . . . And, in this group of people you will be wise, while neglecting no member of the group, to specialize on one member. Your wife, if you have one, or your husband? Not necessarily. I was meaning simply that one who most frequently annoys you. He may be your husband, or she may be your wife. These things happen. He may be your butler or you may be his butler. She may be your daughter, or he may be your father. . . . Whoever he or she may be who oftenest inspires you with a feeling of irritated superiority, aim at that person in particular.

And on the day of the festival itself one feels that one really has something to celebrate. The festival becomes a public culmination to a private enterprise. . . . And as one sits with one's friends possessing them in the privacy of one's heart, permeated by a sense of the value of sympathetic comprehension in this formidable adventure of existence on a planet that rushes eternally through the night of space; assured indeed that companionship and mutual understanding alone make the adventure agreeable,—one sees in a flash that Christmas, whatever else it may be, is and must be the Feast of St. Friend, and a day on that account supreme among the days of the year

ARNOLD BENNETT

Snow Man

Words and music by KATHLEEN MALONE

With humor

Once made a fun - ny lit - tle snow man. He
 looked so ver - y, ver - y queer; And I laughed so hard in
 my back yard, That he melt - ed in a pool of tears!

One child stands in the middle of room as snow man. Repeat music slowly while child sags and gradually sinks to the floor in a heap.



The Christmas Gift Shop

HELEN M. SHAVER

Noble School, Cleveland Heights, Ohio

THE Gift Shop lived up to its name as the distributor of gifts in more than the material sense. To the children its supreme gift was the *joy of giving*. As you read on you will discover that the children received many, many more gifts. To the teacher the Gift Shop was the gift of a splendid vehicle for carrying forward school subjects with spurred interest. Teachers will find other gifts for themselves in the *Gift Shop* for it is full of them.

The Gift Shop grew out of a wigwam. At Thanksgiving time we had a large wigwam in the back of our schoolroom, but wigwams have lived their day when Thanksgiving has gone. We wanted something which we could get into and enjoy as we had the wigwam but something seasonal and up-to-date—the Gift Shop was the result.

It had been very hard for this group of children to learn obedience to details—such as the time to come into the room, etc. We planned that the best time to work was when we first came in—but that only those who were willing to obey the bells, should have the privilege at that time. Then it came to light that they were confused with so many bells and would try to do better if we had a special signal. So we finally voted that the teacher should put up a flag in the door when we could be admitted and we would watch from either end of the hall for that flag. It worked like a

charm, and especially when in one or two individual cases, children forgot and found themselves deprived of the privilege for that period while the rest went happily on. Thus began the more direct work on the subject of obedience, which had been sadly needed by the group as a whole.

The store measured about 8 feet long, $5\frac{1}{2}$ feet wide, and 6 feet high. The door measured $2\frac{1}{2}$ feet by 6 feet. There were six windows, two on each side and one on either side of the door in front. The windows were 20 inches by 25 inches.

The first materials gathered for the building—winged nuts and iron bars—were not sufficient. Trips to the nearby hardware store were made. We had to learn to wait patiently while some parts even had to be made. More trips and sometimes the nuts didn't fit and had to be returned. Discouragement had to be overcome. The children fixed a box to drop their pennies, nickles, and dimes into, to see if the needed material could not be obtained more quickly. The idea came directly from them and so while not encouraged by the teacher, it was not discouraged, for it meant sacrifice and sharing.

Long before the actual building could be completed green theatrical gauze curtains were made and hung by the children.

The inside of the store was papered in soft green (the blocks did not run across the back and the paper was pasted to

the blackboard which formed the back of the store). Across the lower portion was tacked a pretty cretonne in neutral shades with red, blue, green, and black touches of color. The same cretonne formed a scalloped awning across the front of the store. Paper icicles, tinsel, and small red wreaths were hung for decoration on the plain green in the back of the store. Small wreaths were also hung in the windows. Santa Claus pictures cut from the Dennison crepe paper border were also used on the outside to add to the festive look and to advertise its location. The printed sign *Our Gift Shop* had been placed above the shop and decorated with evergreens and now the sign *1321 Santa Claus Road* was made and thumb-tacked on the shop to give its location.

Later, signs of *The Gift Shop Annex* and of *Children's Dresses and Bloomers* were made as the need for annexes arose. The gray shadowgraph screen, gaily decorated and labelled with its sign, was set up beside the *building*. On the inside of the screen hung, on daintily painted coat-hangers (which the children made as a Christmas gift for Mother), the little dresses and suits outgrown by our children, which they were willing to give to others. On the other side of the main building was placed the sand box which became an annex for the overflow of toys.

The special aim of the teacher throughout this activity was to help develop in the children the true sense of Christmas. We talked continually of Santa Claus as the spirit of love; and of ourselves, our mothers and fathers, and friends, as Santa Claus' helpers.

The Thanksgiving talk of God and our blessings led right into the Christmas talk of Christ, of living and loving and

giving. The first poem to be memorized was—

While stars of Christmas shine
Lighting the skies
Let only loving looks
Beam from our eyes.

While bells of Christmas ring
Joyous and clear
Speak only happy words
All mirth and cheer.

Give only loving gifts
And in love take
Gladden the poor and sad
For Christ's dear sake.

Much effort was exerted to impart to the children the spirit of this poem—the spirit of Christmas, and, at least, the teacher began her vacation with a light and happy heart full of gratitude for the loving response made by these little children, the happy hours we had spent together, and joy to think of the little children who would be made happy and glad with these gifts of love on Christmas Day.

From the beginning we knew that Santa Claus must have a bag, and one of our stories (which are room compositions) will tell how it was made. If only you could have seen it filled to overflowing. It was nearly six feet long and three feet wide, and could not begin to hold all the gifts.

Other rooms in the building heard of the Gift Shop and began to make contributions. Many children in rooms where they had had grab-bag parties, later brought these gifts to the Gift Shop. Everyone in the building was always welcome, and the interest and appreciation of these older boys and girls stimulated the already great interest of the children in the room. A sixth grade came to help us make Santa Claus dolls, as a story will tell.

Pretty cambric of several colors was cut into squares and basted for handkerchiefs, ready for the children to sew. When the children received one hundred for the spelling for the week (which was developed on Monday, and again each day as needed for the remainder of the group) they were excused and went into the Gift Shop to sew. This was a great secret at first and how the others longed to get in to find out what the successful ones were doing. Soon there were so many successful ones, the Gift Shop would no longer hold us, nor the annexes—so we had to take turns and let some of us sit outside.

There was a remarkable growth in spelling ability during this period and also in the ability to express in sentences things of interest to us, as our stories indicate.

Small white chains for the Christmas tree also decorated the Gift Shop, as did our wonderful Santa Claus dolls. The white popcorn bags and the red tarlatan stockings were all made by the children, filled with popcorn, nuts, and candy, which in many cases meant a decided sharing, and also meant much love on the part of mothers and sisters.

All of these with many gifts which we made and many which we brought, went with Santa Claus' Bag to make other little children happy.

We aimed to each bring one new gift, though we were privileged to bring just as many others as we desired to share, as long as they were in good condition.

The thought of money never touched the Gift Shop. It was always the love with which we brought or made the gift that gave it value; not the gift itself. We often spoke of it as the Love Shop and wanted nothing in it or in our room

which was not loving. A decided effort at loving words and smiling faces was made.

A few days before school closed for the holidays one little boy brought in a sentence which he had clipped from a paper—in good sized printing which read—"Santa likes a quiet house."

This we made much of—accepted it as a message direct from Santa to us. We mounted it prettily and put it on our door, and in a play way received much help and inspiration during those last busy days of much enthusiasm.

School closed on Thursday. On Wednesday the mothers were invited to drop in to see the Gift Shop. Many had already been there before, and all were proudly escorted into it, and around the room by the children, who explained plans and details.

Monday and Tuesday the tree had been trimmed and danced around many times and the packages were neatly wrapped and gaily decorated for mothers and fathers, aunts and uncles, grandmothers and grandfathers, and friends. Each child made six simple gifts and then individual ones made as many more as they desired.

The whole thought was giving—the thought of anything for themselves never entered until the paper plates, to be decorated for the party were brought out, a dainty border of six bright green Christmas trees making an effective trimming. Then they folded the napkins, and made plans for setting the table for the Thursday party. Evergreen boughs tied with red bows were placed on the white crepe table cloths, and red candles in glass candlesticks (not lighted). The rest of the party was a surprise furnished by a few of the mothers and the teacher, consisting of

ice-cream, cookies and candy, favors, caps, and candy canes. A happy time was enjoyed by all.

Then pictures were taken of the Gift Shop and the group. Santa Claus' bag was packed, and the gaily trimmed market baskets were filled with the gifts to take home.

The preceding Friday, their Primary Assembly was entirely composed of Christmas carols they had been learning

through the month. And now the last morning they were entertained in the auditorium with three delightful Christmas plays given by groups of older children. Visits were made to the other rooms to see their Christmas trees, to sing carols and speak pieces; beautiful Christmas stories were told and all went happily home.¹

¹ Subject matter outcomes from the Christmas Gift Shop are listed on page 212.

CHRISTMAS-GIVING AND CHRISTMAS-LIVING

But how seldom Christmas comes—only once a year; and how soon it is over—a night and a day! If that is the whole of it, it seems not much more durable than the little toys that one buys of a fakir on the street corner. They run for an hour, and then the spring breaks, and the legs come off, and nothing remains but a contribution to the dust heap.

But surely that need not and ought not to be the whole of Christmas—only a single day of generosity ransomed from the dull servitude of a selfish year,—only a single night of merry-making, celebrated in the slave-quarters of a selfish race! If a gift is the token of a personal thought, a friendly feeling, an unselfish interest in the joy of others, then the thought, the feeling, the interest, may remain after the gift is made.

The little present, or the rare and long-wished-for gift (it matters not whether the vessel be of gold, or silver, or iron, or wood, or clay, or just a small bit of birch bark folded into a cup), may carry a message something like this:

"I am thinking of you today, because it is Christmas, and I wish you happiness. And tomorrow, because it will be the day after Christmas, I shall still wish you happiness; and so on, clear through the year. . . ."

It is not necessary to put a message like this into high-flown language, to swear absolute devotion and deathless consecration. In love and friendship, small, steady payments on a gold basis are better than immense promissory notes. Nor, indeed, is it always necessary to put the message into words at all, nor even to convey it by a tangible token. To feel it and to act it out—that is the main thing.

After all, Christmas-living is the best kind of Christmas-giving.

—HENRY VAN DYKE

The Bookmakers

ELSIE W. ADAMS

Gilpin School, Denver, Colorado

THE joy of books to the six-year-old—the familiar pleasure of the colored pictures, the added fascination of the dawning understanding of the printed page, combined with the delight of making the books and writing the stories produce a first grade project with most desirable results in English, reading, and art.

Our books, when finished, contained six records of "happy times," as the children soon called them—just six stories, simple and childlike on the surface, but significant in showing "the way we had gone" through five habit-forming, attitude-influencing months.

Our school—large, old, but most interesting in our city's history as being the starting-point in the education of many of our leading men and women, who left behind them traditions as well as many more tangible memories in the way of excellent pictures and pieces of sculpture—was the basis of our first story. Many of the children who entered the first grade in September had not been to kindergarten, and the large, rambling building was a source of mystery and interest to them, and we occupied such a small corner of it. So one day, as soon as we really felt at home in our own surroundings, and knew our principal well enough to greet him joyfully whenever he came in to visit us, the suggestion was made by the children (after some rather leading questions from

the teacher) that we go around and see our whole school. This brought a natural opportunity to write our first letter, for, of course, we must ask permission before starting out on so daring an expedition. The children were not yet using paper and pencil, so the teacher wrote the letter at their dictation. This involved our first discussion of correct expression, and when finished, the letter read:

Dear Mr. Stockton,

May we take a walk all through our school?
We will be as quiet as mice.

Room One.

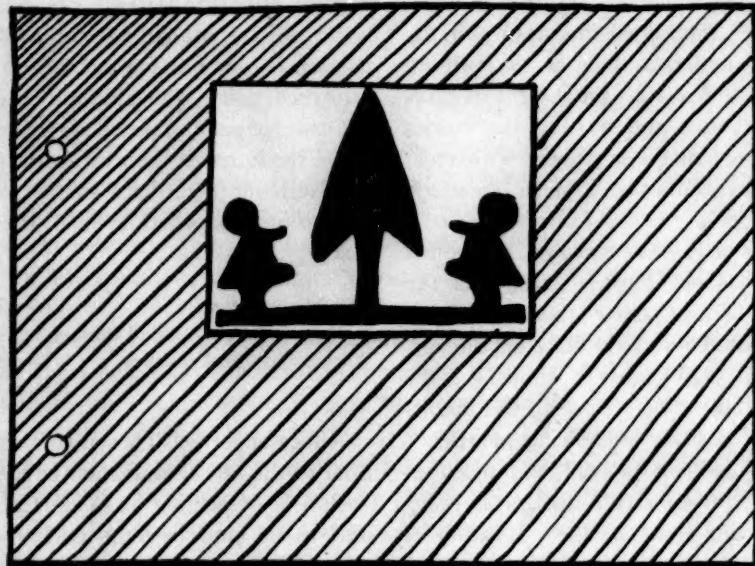
A messenger was chosen to carry this note to the office, and when he returned with a reply, urging us to start at once, and to be sure to come and visit the office, our excitement knew no bounds. The excursion was forthwith undertaken—and, upon returning to our own room, was freely discussed, and several hazy and mistaken ideas cleared up.

The next day the children brought up the subject again, and, by the following day, the teacher thought that the time was ripe for suggesting that a story be written about it—time enough having elapsed for the more essential ideas to have strengthened and clarified, while unimportant details had faded somewhat into the background.

The idea of writing a story was enthusiastically received, and many suggestions came—"Let's tell about—."

After several suggestions in this form, the teacher said, "Yes, but you must really *tell* us what you want to. Put it into a *sentence*" (thus using that term from the very beginning, to develop in the children a "sentence-feeling"). A number of unsuccessful attempts followed, as the children continued to *talk* about what they had seen rather than to *tell* about it. "Oh, I liked where we

last, as one boy quickly answered, "We went all around our school one day." This was commended as being not only a real sentence "because it tells us something," but also as being an excellent *beginning* sentence, as it "takes us right into the story." This boy's contribution quickened the perceptions of the children as to the form their sentences should take. As other desirable sen-



COVER DESIGN—DAGNEY OVERGAARD (DANISH)

saw the little kindergarten children working." "I liked it when Mr. Flynn made that big wheel stop and then go around again." The teacher again and again reminded the children that we were to *write a story*, and must make our sentences tell what we had done. She asked once more, "What is our story to be about?" and as the voices eagerly chimed, "About our trip around our school," she immediately followed this desired response with a direct question, "Very well, then—*what did we do?*"

The idea seemed to be put over, at

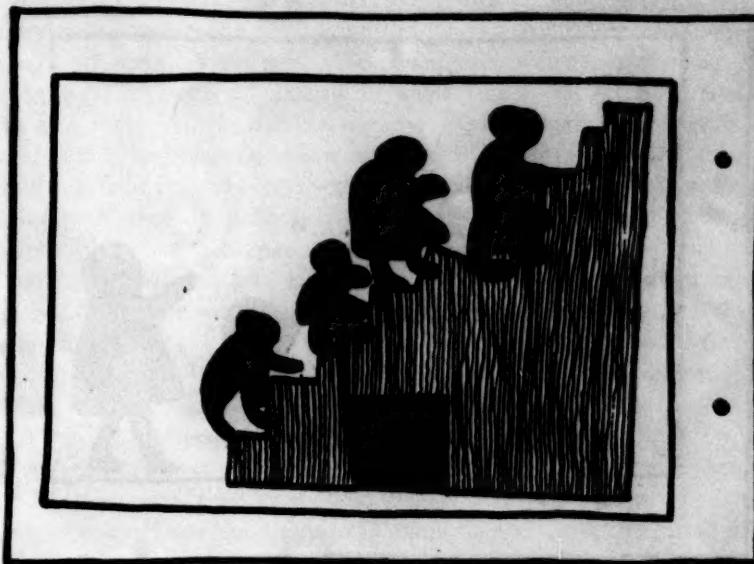
sentences now followed thick and fast, they were written on the board by the teacher.

Occasionally she would have to check up on an irrelevant suggestion, or one lacking sentence-form, by repeating, "Does that tell what we did—or what we saw?" and the child would be led to re-word his contribution. Mistakes in grammar were frequent, of course, but if the form and thought of the sentence were good, the teacher simply repeated it correctly as she wrote it on the board—not stopping at this critical moment in creative work to direct attention to

grammatical errors. These were simply noted and would be drilled upon at a separate period.

At last when every interesting fact of our trip had been related, the story was given a name, and the process of organization and re-wording began. The children were simply asked if perhaps the story on the board were not much too long—if we should not tell just the most

At last, when the most important events were duly chronicled, the story organized, and the sentences well worded, the teacher broached the subject of a good *ending sentence*, illustrating this by reading or telling the closing sentence in some of their favorite stories. Several very creditable contributions were made, such as—"And then we came back to our own room." "We like our school."



OUR SCHOOL—MUTSUO ARIMA (JAPANESE)

"One day we went all around our school"

interesting things, and how these should follow one another. This led to logical arrangement; and then it was discovered that one sentence after another began with the word "We," "We went," "We saw," "We were," making the story monotonous, and this led to the re-wording of many sentences, with quite surprising aptness on the part of most of the children, though there was a discouraging contribution occasionally from a child or two who had not grasped the idea.

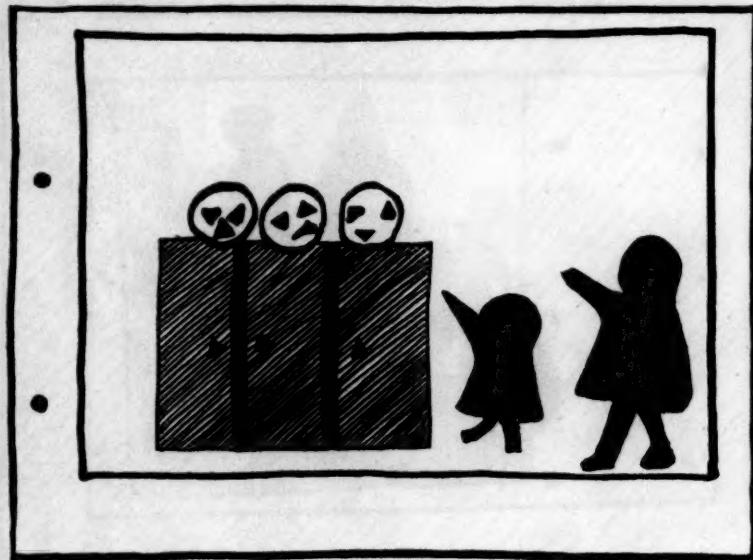
"Our school is big and we like it." "We like our own room best"—and then Frances, whose hand had been frantically waving for several minutes, delighted us all beyond words when she joyfully arose and contributed this, "School is a happy place." There was no need for discussion as to whose ending sentence to choose. In all the world there could be none like this! The teacher was rejoiced that her guidance had brought about so desirable a result in expression, but our principal was most

pleased in the psychological aspect involved—the desirable attitude toward school that was evidenced.

This lesson, as described, occupied several English periods. When it was satisfactorily finished, the question was raised, "Now what shall we do with our story?" The suggestion which the teacher was working for, was soon forthcoming, "Let's put it into a book!"

course—and finally a book always had a cover.

The mechanical details of the method of putting the books together were left to the teacher, who decided to use cream manila drawing paper, nine and one-half inches wide and seven inches long, fastened together with paper clips (the kind that slip through holes punched near the edge of the page), inasmuch as



GETTING READY FOR HALLOWE'EN—DAGNEY OVERGAARD (DANISH)

"We made frosting for our cookies. They looked like Jack o'Lanterns"

After several days' discussion, the making of "real books" was planned, and the work duly begun. A book should have more than one story in it, so we decided to write a story about each "happy time" that came our way in One B. Stories in books were printed, so we would ask Miss Holdner, our school clerk, to type our stories and make multigraph copies for us, to be pasted in our books (opportunity to write another letter). Stories in books always had pictures, so ours must, too, of

we did not know at the beginning how many stories our books would contain, and, by using these clips, pages could be added as we needed them.

The first story was typed and ready to be pasted in before the question of margins and the method of illustrating the books were taken up. The teacher had procured from the library several books delightfully made up and illustrated, which emphasized the points she wished to bring out, i.e. well defined margins and color schemes. The idea

of the margin was soon brought out, the word learned, and a simple principle to be followed in making margins was worded by the children. As to the reason for margins, it was decided that "they made a page easier to read and made it look prettier." As all books had margins, ours, too, must have (every book on our Reading Table was investigated) and as these margins were the same on every page of a given book, some plan must be devised whereby we could make our margins uniform. We decided to make a "pattern," and each child, with a piece of light cardboard, ruler, and pencil, had his first lesson in measuring. When properly cut, each child had a piece of cardboard which he could carefully lay on each page of his book, and by drawing around it with black crayola, produce an artistic and fairly uniform margin.

Next, illustrations—they could be done either with crayola or cut paper. The latter was unanimously agreed upon, after it was decided that we could not possibly use two media of expression in the same book. Then the discussion of color. It was joyfully discovered that pictures in books did not have to be in realistic colors—grass always green and sky always blue. Added to this discovery, we found that all the books which the teacher had brought from the library, and most of those on our Reading Table, used the *same colors* in every illustration—and the idea of a color scheme was evolved. Our books should also make use of color schemes, and several art periods were spent in discussing the combinations of color which were possible with the colored papers at our disposal. Several principles of the use of color in art came from this:

"Use colors that are not too much alike, as orange and red are."

"If one color is very bright, use a duller one with it."

"One color should be lighter than the other."

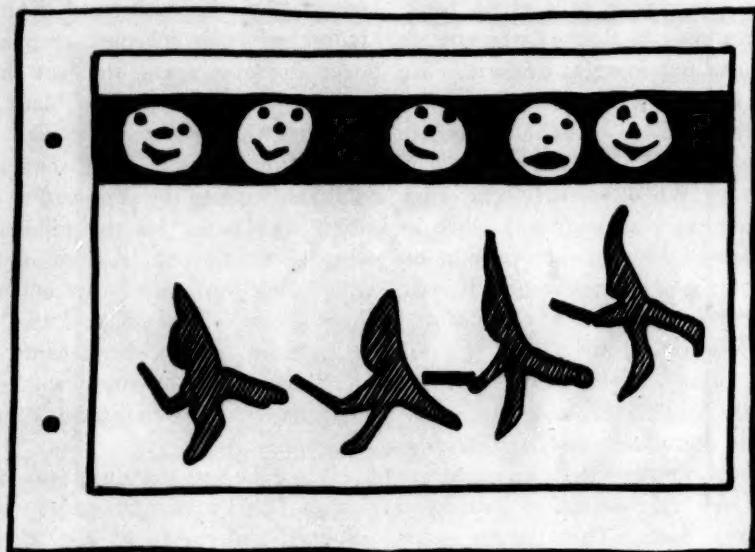
"Always use a little black. It will make your colors look prettier together."

When these principles seemed to be pretty well *felt* by the children, we proceeded to the important task of choosing individual color schemes, emphasizing, over and over again, the fact that the same colors, with a little black, must be used throughout the book. (It is interesting to note here that as the children went to the cupboard to choose their own paper for their illustrations throughout the whole term, only one child made a mistake in not adhering to his own color scheme, and this was a little Mexican boy, whose scanty understanding of our language should have made him more of an individual problem to the teacher.)

When the first story was pasted in the books, (the typewritten pages had been planned and cut to fit just within the crayola margin) we were ready to make our first illustration. During several self-directed periods, the children had experimented with ordinary white newsprint and black cutting paper, and these first crude efforts brought out a number of points that must be discussed and corrected. First, a need of pose-drawing and cutting, to portray action; second, a study of proportion and arrangement; and most important of all, the need for discussing the choice of one particular event in the story to illustrate, as most of the children had tried to cut everything we saw, and crowd it on to one piece of paper.

All of the books at our disposal were again consulted, and we found that each picture must represent just one event in the story. We could each choose any one we wished, and illustrate it to the best of our ability. After deciding that the illustrations, also, must be cut to fit the margins we began work with the colored paper—each child telling us again the color scheme he had decided upon—

the method we use, in the beginning, with our Mother Goose rhymes and cumulative tales? As eyes travelled over the lines again and again, certain words were bound to fix themselves, and, best of all, a real reading attitude was gained: those funny marks which made words and covered the page, really meant something—for hadn't we ourselves put the meaning into them, by



OUR HALLOWE'EN PARTY—WALLACE SAM (COLORED)

"Our brownies played a trick on us. They brought us candy"

and the results were most gratifying. When finally pasted in, opposite the story, they were declared to look "just exactly like really books," and every chance visitor to the room had to be treated to a glimpse of them, and listen to our first story—which brings us to the reading aspect of the project.

No matter how hard Edna or Jack had had to struggle with "The Gingerbread Boy," here was a story which every one in the room could read fluently. It was often mere memory work, but isn't that

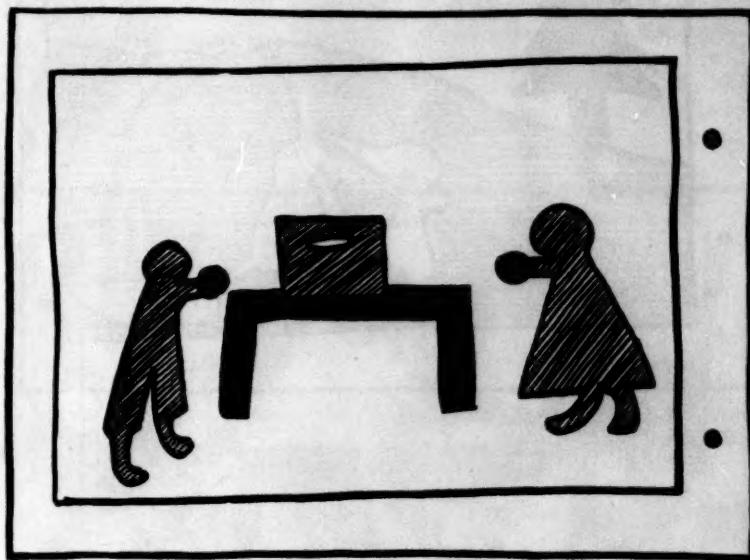
living the events, recording them, and reading them over and over again with never failing interest and delight.

I have given somewhat in detail our method of writing and illustrating this first story, since really worthwhile results are not obtained from mere chance suggestions, and I thought it might help other teachers to know how thoroughly the work had to be planned, and how carefully the questions had to be worded in order that there should be a maximum amount of pupil activity, balanced

with teacher *guidance*, rather than *direction*.

It will be enough to say that the stories which followed in the book were worked out in the same way, with a gratifying growth in expression—both English and art—as we went along. The children grew able to compose better sentences, and to organize their stories, with far less help and suggestion from the

paper in a harmonious shade, a little larger than the inside pages, and decorated with a design worked out to conform to the color scheme of the book. This design, it was found, might be purely decorative, or might be a conventional representation of some story in the book. And one more word as to the illustrations: After the first two stories it was decided to let the children



THANKSGIVING—ALBERT MONK

"We brought money for the Community Chest"

teacher; they could explain what the beginning and ending sentences should express; and quite incidentally, but nevertheless efficiently, learned the use of capital letters in names and at the beginning of a sentence, and the use of periods in Mr., Mrs., and at the close of a sentence.

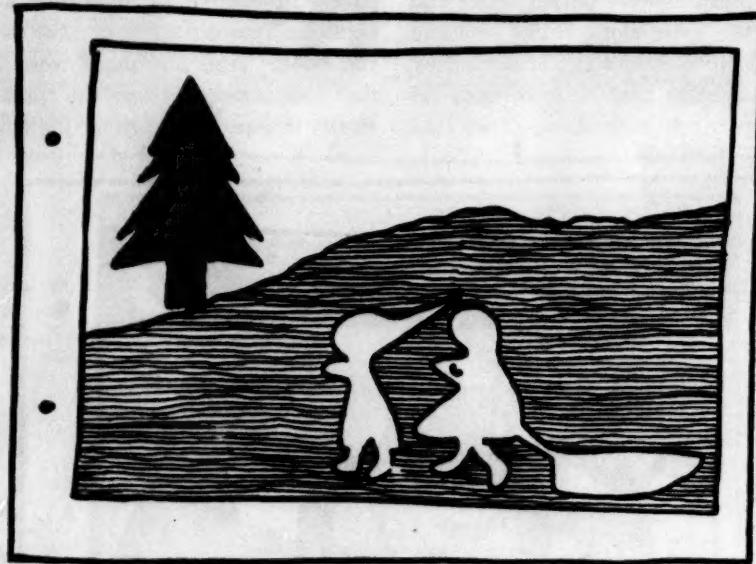
When the last story and illustration were pasted in, we were ready to complete the book with a cover. We had discussed covers as we went along and now knew that it should be of heavy

work out their pictures at once in their own colors, as letting them practice first in black and white led to there being some imitation and lack of originality when a child admired the work of a neighbor perhaps more skilful in the use of scissors but not necessarily more imaginative or really creative. By each child's being encouraged to work out his own ideas, no two books when completed were the least alike.

Our children come from homes of the poorer type—a neighborhood that has

"run down" through the years, bringing its quota of colored and Spanish-speaking people, with a few Japanese, to make a school population interesting, varicolored, and fraught with possibilities—

of school and its possibilities; perhaps a little broadening out of our loves and sympathies, for little six-year-olds are quite instinctively self-centered; a faint perception of the relation between home



OUR CHRISTMAS—GLADYS GARNETT

Gladys's conception of the way our tree came to us

both good and bad—that add greatly to a teacher's responsibilities, and her opportunities.

Our tangible results were good:—growth in ability to express oneself clearly in English and art; increased vocabulary; knowledge of a few simple rules of grammar and punctuation; reading ability; added skill in use of scissors, paste, and paper; neatness; some skill in planning, executing, and judging; joy and pride in the finished product.

These things we could see. What of those others that we can only hope were there, too: childlike appreciations of the values involved in all our simple activities and undertakings; a true love

and school; a deeper love and appreciation of those who make "home" for us.

Let us trust, at least, that these books have helped in making the first step toward a distant goal a happy, worthwhile bit of the journey. These stories are footprints, showing the direction we have taken.

THE STORIES

OUR SCHOOL

One day we went all around our school.

First we went to the kindergarten and saw the little children.

Then we went up to Mr. Stockton's office.

There were many pictures and statues upstairs.

In the basement we saw the boys working with their tools.

Mr. Flynn showed us the big wheel that gives us fresh air.

We saw the big furnaces that keep us warm. School is a happy place.

OUR CHRISTMAS

We have been very busy getting ready for Christmas.

First we decorated our room.

Then we trimmed our Christmas tree.

We made little snowhouses for the Community Tree.

Our room won the prize, and we gave the tree to Epworth Mission.

We made presents for Mother and Father.

We wrote letters to Santa Claus.

We made little wee Christmas trees to take home.

We learned some Christmas carols and poems and stories.

Dear Christmas—we love you!

THE MOTHERS' MEETING

The first grades entertained the mothers at their meeting.

Miss Romick's room sang some songs.

Miss Tuggy's room played "The Wee Woman" and said some poems.

Our room sang some songs and said two poems.

Then we played "Little Sambo."

We made the costumes all ourselves.

We helped serve the refreshments.

Thirteen mothers came from our room.

We hope our mothers will all come again.



THE MOTHERS' MEETING—CARMEN MARTINEZ (MEXICAN)

"We helped serve the refreshments"

First Grade Music Interpreters

HELEN M. CHRISTIANSON¹

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ASCHOOL for four and five-year-olds in which no provision is made for music would be difficult to find. It is a commonly accepted fact that, of all the arts, music is one of the first available in early childhood as a means of enjoyment and expression. The teacher of young children who provides music as an integral part of the total play situation of her group is justified in so doing.

The value of music in the kindergarten, long sanctioned by tradition, has been verified in recent years by psychologists and justified in present day kindergarten procedure. The board of education engages a musically trained kindergartner and, in purchasing equipment, assumes that a piano is essential. Frequently children's band instruments, a victrola, and suitable records are also supplied.

But what is done for the room across the hall? A first grade with a piano? What rare good fortune! Even so there seems to be little time for real enjoyment of music as the teacher listens attentively to children's reading and watches their first attempts at writing. Yet is there any reason why

¹ Grateful acknowledgment is extended to Vivian Evans, first grade critic teacher; and Elizabeth Easton, Marian Hickman, Helen Yelton, and Lorraine Ussher, students at the University of California, for their active co-operation in the study.

the musical opportunities considered so essential in a kindergarten are no longer significant for the same children during the ensuing year? What would happen if six-year-olds were placed in an environment as rich in musical experience as that which is provided to stimulate interest and growth in ability to read?

In order to ascertain the possible outcomes of such a situation, we decided to experiment with a group of first grade children in the University Training School, during their second half year. We started with the following problem:

What are the actual possibilities of motor and instrumental interpretation of music with a group of first grade children when they are given an opportunity to enjoy music as an integral part of their daily experiences?

This gave rise to the following sub-problems:

(1) Is music more meaningful to children when the material presented is selected because of the immediate interests, needs, and experiences of a particular group?

(2) Is the continued use of the kinder-band instruments a source of delight to first grade children and hence of significance as a means of intensifying their interest in music?

(3) In what ways can first grade children show discrimination and growth in their instrumental and motor interpretation of music during a semester?

(4) When music is made an integral part of the children's experiences throughout the school

day, to what extent will it carry over into their home activities?

PROCEDURE IN SEEKING SOLUTION TO PROBLEMS

At Christmas time, Santa Claus surprised our first grade children by bringing, as a present for them all to enjoy, several sets of jingle bells. After the holidays, they talked over their Christmas party and were eager to make use of Santa's gift. One child remarked that it reminded him of the bells on Santa Claus' reindeer and another suggested that they play orchestra as in kindergarten, so the old traditional song, *Jingle Bells* was played while the children gaily jingled the six sets of bells.

Then we all began to wonder about other ways in which bells were used. One child said, "My little brother has reins with bells on. He likes to play horse." As suggestive of galloping, a part of Suppe's *Light Cavalry Overture* was played on the piano. Then John showed us how he and his brother played horse. After this, some children enjoyed galloping to the music. Others chose to use the bells. They recalled the Mother Goose rhyme, *Ride a Cock Horse* and looked at Willebeck Le Mair's illustration in *Our Old Nursery Rhymes*.

A little girl told of a picture she had seen of the flower bells the fairies ring. *Titania* by Meyer, Op. 151, No. 1, seemed to carry out this suggestion and the children interpreted the music with light running steps and whirling. Those using the bells decided to ring them very daintily for the fairies. Appropriate pictures, including Arthur Rockham's beautiful illustration from *Midsummer Night's Dream* were placed where the children could enjoy them.

The children's interest grew from day

to day and they eagerly volunteered new possibilities. One morning, after the last fairy dancer had hidden in her leafy bower, Jane said, "My mother has a dancing dress with bells on it." She described a gipsy costume so she was given an opportunity to listen to a part of Haydn's *Gipsy Rondo*, and then show us how a gipsy might dance. Later, others pretended to build a campfire while several gipsies danced in the firelight. The next day their student teacher showed them a dancing gipsy doll which she had cut from a *Good Housekeeping* magazine. The children were delighted with its dancing and wished to make dolls too. Different kinds of dancing dolls were mentioned and they listened to Poldini's *Dancing Doll* and later interpreted it. The children noticed that the gipsy doll carried a tambourine, so two tambourines were brought in and used sometimes alone and sometimes with the bells in playing the *Gipsy Rondo* and *Dancing Doll*.

One day, when discussing kinds and sizes of bells, a child said, "Churches have bells too." After listening to Kullak's *Evening Bell*, the children decided that the bells they had been using would not be appropriate for this piece. A triangle would be better, so we borrowed one from the kindergarten. Jane tried it first and delighted herself and her audience with the ringing tone and the rhythm which she grasped immediately.

Another day, when the children asked to hear the *Evening Bell*, a copy of *The Angelus* by Millet was shown to them. They listened to the music thoughtfully and afterward several children imitated the sound of the bell on the piano.

Our repertoire of "bell music" still

continued to grow. A new need grew from a child's contribution: "Animals, especially cows, sometimes wear bells so they won't get lost." True! Could his suggestion be used? What would be appropriate? At a recent concert, Percy Grainger had played, with irresistible charm and humor, Guion's arrangement of a Texas Cowboys' and Old



BLAKE AND BETTY

Fiddlers' Breakdown called *Sheep and Goat Walkin' to the Pasture*. We told the children about this piece and promised to bring it the next day. The following morning they looked at the cover of the music which showed a picture of a sheep and goat. They also found the name of the piece and read it. They enjoyed the new music immensely, but soon they wanted to do more than listen and accompany it with their in-

struments. They wished to be the *Sheep and Goat Walking to the Pasture*. As the play developed, a boy and dog were selected to go with the flock. Throughout the year, this was one of their favorite pieces.

As the children's interests took them into newer and broader fields, they began to feel a need for more instruments. Just before Christmas the first grade had held a bazaar, at which they had sold many attractive toys, household articles, and garden products. It was understood that the proceeds were to be used in purchasing something for their room, which all would enjoy. We were not surprised, therefore, when they voted at their conference one morning, to use this money for instruments. Two good small-sized drums with skin heads were secured at once and other articles—triangles, tambourines (those used previously had been borrowed from the kindergarten), hand-sticks, rattles and cymbals—were sent for.

Where were all their new possessions to be kept? Of course they would want to take good care of these instruments just as the men in a real orchestra do. Two boys suggested that they could make a cabinet out of a box. It was an eventful day, some weeks later, when the children decided on the best place to keep this new cabinet, which had been neatly made and stained. There was a shelf for the smaller instruments, hooks from which to suspend the drums, and a hinged door which could be secured with a padlock.

The use of the increased number of instruments necessitated a leader. Stanley was chosen first because he could beat the drum so well. After the group had played together, he told the children that they were just to

play when he pointed to them—that was the way he had seen a real leader do. They agreed to try his plan, but the results were startling, for he turned now to those with the drums, then suddenly to those playing the bells or triangles as his fancy dictated, without regard to the music being played on the piano. This necessitated a discussion as to how a leader decides when to point to a given group of players. They were puzzled by this at first. Finally a child said that a real leader looked at his music. But their leader had none, so how was he to know? The teacher at the piano used music and perhaps if he listened carefully to her playing, he could tell what to do. With this end in mind, they were all asked to listen to a new piece called *Giants and Elves* (found in Dann's First Year Music). The differentiation was so marked that no one had difficulty in deciding which part was descriptive of the giants and of course, for that, the drums and cymbals would need to be used. The elves' music was played up at the other end of the keyboard and suggested the bells and triangles. They eagerly tried this out and carefully watched the leader. They were elated with the results, for now for the first time they began to play as a unified group. Individual interest in one's own instrument was being replaced by this new absorbing idea of group interpretation. They were not only producing rhythmical sounds, they were listening and participating intelligently in the production of music.

Would this idea help them in playing other pieces they knew? They decided that in *Sheep and Goat Walkin' to the Pasture*, the heavier instruments would play first, then the lighter ones, when the melody is repeated an octave higher.

They found that Ravina's *Petit Bolero*, which had been used when drums were first introduced, had a part which seemed very good for tambourines. As the children's ability to listen developed, it was only a step from this first elementary differentiation to noticing differences in intensity. *The March of the Little Lead Soldiers* helped them to get this idea. Away in the distance, they heard the bugle call, then the beat of the drum, and after that the marching soldiers as gradually they came nearer and nearer, passed by, and finally disappeared.

Many children wished to be leaders, so we talked over the qualifications for a good leader; and the following were suggested:

- (1) He should be able to keep with the music when skipping, walking, or running.
- (2) When he is a member of the band, he should watch the leader carefully.
- (3) He should be able to play an instrument well—always listening to the piano.

Another interesting development was that of the concerts, some given by the children, some for them. After they had been using the instruments for some time it was suggested that they might like to have a concert day occasionally and plan their own programs. This made them conscious of a need for knowing how to ask for favorite pieces and how to arrange a program.

Many other experiences could be recounted, but no doubt the above descriptions are ample to indicate method of procedure, so that we may now turn to a summary of the records with relation to the problems stated at the outset.

Problem 1: Is music more meaningful to children when the material presented is selected because of the immediate inter-

ests, needs, and experiences of a particular group?

A controlled group situation would be necessary in order to give scientific evi-



OUR QUARTET IS READY TO PLAY

dence on this point. However, our records would seem of value in describing some of the ways by which children themselves may indicate that music is pleasurable and meaningful to them. For this purpose we noted as truly indicative of meaningfulness any manifestations of interest in the band music, rhythms, and songs as shown at times other than that primarily set aside for music. The following are a few typical instances:

The children played parade as they went to the garden, with make-believe drummers in the lead. They came back singing.

Mary Ruth brought a book to conference with pictures of a "little tin soldier" in it. (Miss Y had sung for them *The Faithful Tin Soldier* from Bailey's *Every Child's Folk Songs and Games*. She also turned to a picture of a mother rocking a baby and recalled the song *Lullaby and Goodnight* (Brahms' Lullaby).

During work period, one morning, some children made bells, a triangle and striker, and several pairs of cymbals from clay. This interest was followed up by suggesting more suitable material for instruments. (See data under Problem 2.)

Melvin and Isabel recognized some music being played in the gymnasium as we passed on the way to the garden and Barbara danced to it.

Dorothy brought her new marxophone to show the children. She had had the instrument five days and could play *America* and two old hymn tunes. She was reading the music by means of numbers placed above notes on the staff. She played for the children at conference and at music time. Every one was much interested, so the next day we brought in four water glasses tuned to correspond to the first four notes of a scale and the children were given an opportunity to experiment with these.

The children selected the following songs as their favorites and they were printed on the printing press for their own little song books:

Fairy Song
Faithful Tin Soldier
What I Like
Valentine Song

At the same time, they named the following instrumental pieces which they liked:

Titania	Evening Bell
Gipsy Rondo	Sheep and Goat
Dancing Doll	Giants and Elves
Danish Hornpipe	

So a large poster containing the above names was printed and hung in the room used for music. In making selections the children frequently referred to it and later added more titles.

Paul was showing the others his new whistle. "It sounds like the bird music," said Jack.

During dish washing, Dorothy asked if they might sing *Up in a Balsam Tree*.

"Oh, hear that lovely music!" exclaimed Louise. It was a bird's song.

Jimmy, during outdoor play, was whistling *Country Gardens*.

Betty and Leonard said, "Please, Miss H—, play the piece that goes" and hummed the melody of the piece which had been used for bouncing balls.

The above instances would seem acceptable evidence that the music we were selecting, to fit into the immediate interests, needs, and experiences of this group, was really functioning. It was on the way to becoming an integral part of their thinking, feeling, and acting. A summary of the data bearing on this problem shows that these first grade children indicated that the music was meaningful to them—

By remembering to make or bring something from home which was related to music interests or activities.

By engaging in dramatic play in which music was necessary.

By carrying on industrial arts activities which included the making of instruments and of other things related to music.

By spontaneously singing, humming, or whistling melodies or bits of pieces.

By spontaneous rhythmic activity.

By requesting favorite songs and pieces of instrumental music when appropriate to the interest or activity of the moment. By pausing to listen to music wherever heard and recognizing familiar strains. By making pertinent references to music in conversation, as at conference time or in connection with reading.

Problem 2: Is the continued use of the kinder-band instruments a source of delight to first grade children and a means of intensifying their interest in music?

At first the children were eager to use any of the instruments because they were new; but as weeks passed, a marked preference for drums, triangles, and tambourines became apparent, and often



WE WILL PLAY "MANDOLINATA"

times the hand-sticks and rattles were not chosen at all.

The bells seemed to lie between these two groups in popularity. In their

choices, the children appeared to be showing discrimination in selecting instruments which have more musical tones, which lend themselves to more varied performances, and consequently offer a challenge to the performer to develop more skill.

That their interest in music was intensified by the use of these instruments is well illustrated by their keen observations of the players in real orchestras and their own orchestra of homemade instruments. The construction started, as previously described, with the use of clay. More suitable materials were suggested, and the children were encouraged to try out the making of instruments at home as well as at school. During the latter part of the semester, they became especially absorbed in this aspect and the following instruments were brought in:

Cymbals..... Gladys
Kodak spools were used at first.

Sand-blocks..... Paul, Robert, Isabel
Blocks had been borrowed from the kindergarten. We could not keep them, however, so it was suggested that some might be made.

²Violin..... Blake
This grew from an interest in Hayden's *Gipsy Rondo* and *Toy Symphony* and a picture of the composer as a little boy playing on a home-made fiddle while his father played the harp.

Blake played his violin with the rapt expression of an artist and this new experience, with its resultant satisfaction, affected the child in all his social relationships at school. He had been very dif-

² The chief value of the stringed instruments, which were so simply made that they could be used with the piano without producing discord, lay in the rhythmic and dramatic play which followed and the beginnings of some appreciation of the type of music appropriate.

fident. Now he found he had something to contribute to the experiences of the group and soon he was taking a more active part, not only in connection with music, but in other activities as well. At his request, his instrument was kept in the cabinet with the "real instruments."

Mandolin..... Isabel

This was made from a paste-board box and had a wooden bridge; the strings were tightly drawn.

Banjo..... Mary Ruth, Melvin

Mary Ruth used a ukelele string and a real key at the top.

Ukelele..... Betty, Joan

This was much like the violin in appearance, only played without a bow.

Drums..... Blanche, Paul, Isabel, Robert, Gladys, Betty

The idea for these came from Reinecke's *Dancing Song* which the children were enjoying. Oat-meal boxes and a coffee can were used, and drum-sticks were whittled from scrap wood.

Water Glasses..... Several children

These were used for individual experimentation. Simple songs with a range of three and four tones were played and sung. Blake and Leonard became so interested that they practiced on glasses at home. Leonard said he could play the scale as it sounded on the piano.

One morning late in May the first grade children gave a concert with their home-made instruments at a kindergarten-primary assembly. They had previously decided that the other children would be interested in knowing how the instruments had been made, so they practiced giving little explanations. Then the best were chosen for the program, which was as follows:

Blake: "I took a cigar box and put two tacks here, here, and up here for the strings. Then my Dad made the bridge and I put the strings on. Then the next morning I didn't even want to eat my breakfast, I wanted to come to school and learn to play it. Now, we will play the *Arkansas Traveller*, and some of the children will dance."

Isabel: "I took this little box that I had at home and put this stick clear through it. Then I put these wires on, and my mother helped me make the bridge. Then it was ready to play. We will play *Mandolinata*."

Dorothy: "My Daddie sent to my Auntie in Boston for this instrument. It is called a marxophone, and I will play *America* for you."

Jane: "The piece we will play is called the *Dancing Song*. All the home-made instruments will play."

The following instruments were brought from home to show the other children and were examined by the group and played upon individually, but were not used with the toy instruments and the piano:

Bugle
Marxophone
Metalaphone
Ukelele
Clarinet
Piccolo
Xylophone
Victor Record—Schubert's Serenade

Other instruments were also noticed and described by the children. Blake told about the "big thing with strings that looked like the marxophone only it was larger," (a harp). He also described the "big horns that curled around and were so large men had to stand to blow them." Janice noticed that in the big bands the players "tried" their instruments before using them.

A summary of the above data indicates that these first grade children were keenly interested in real instruments and that utilization of this interest increased their enjoyment of music as an art in which they themselves could participate.

Problem 3: In what ways can first grade children show discrimination and growth

in their instrumental and motor interpretation of music during a semester?

Development in the discrimination of rhythmic patterns and of motor skill in reproducing them was shown by the children's progressive use of the instruments during the semester. For the purpose of clarity, I have arbitrarily classified appropriate items which have to do with each instrument. The reader is *not* to infer therefrom that each instrument was used in sequence, however.

(1) *Some progressive uses of the tambourine*
 (a) Holding it in the left hand and beating it with the right.
 (b) Varying the above by shaking the tambourine when the trills of fast notes in the music suggested this sort of response. Louise was the first to notice the trills and tried to imitate them in this manner when *La Czarine* was played.
 (c) Dancing with the tambourine. This was Janice's idea. Sometimes she beat the tambourine high above her head as she danced, or shook it as the music indicated.
 (d) Noting changes in tempo and in volume.
 (e) Interpreting such involved rhythmic patterns—

As in *Light Cavalry Overture*.

As written and played by some children:



As played by some:



As played by very few:



As in *Petit Bolero*

As written:



As played by some:



As played by others:



On the whole these first grade children showed a tendency, as soon as they became familiar with a piece, to reproduce the actual rhythmic patterns. They were quite advanced in their ability in this respect as compared with kindergarten children.

(2) *Some progressive uses of cymbals*

- (a) Finding out how to hold them and tapping them together lightly at first.
- (b) Experimenting to get a ringing tone as in the real orchestra.
- (c) Experimenting to get an up and down sweep in use of cymbals.
- (d) Noticing that in real orchestras this instrument is used only occasionally.

Only a few children in this group, however, showed sufficient discrimination and had enough motor skill to use the cymbals at the most appropriate places in the music. Of the pieces tried out for this purpose, we secured the best response to the music of the folk-dance *Ladita* (Hofer, *Popular Folk Games and Dances*).

(3) *Some progressive uses of the triangles*

- (a) Finding out how to hold it so as to make it ring.
- (b) Enjoying the bell-like quality and using it as a solo instrument in the *Evening Bell*.



- (c) Noticing that it sounds like the high notes on the piano.
- (d) Suggesting triangle accompaniment for some of Miss Yelton's songs.

(e) Responding with a lightness of touch and speed of rhythm typical of much of the music with which triangles were used, as *Titania*, *Elves*, *Song of the Clock*, *Dancing Doll*.

(4) *Some progressive uses of the drum*

- (a) Finding out how to adjust shoulder straps so as to have the free use of the right arm in playing.
- (b) Noticing that the sound of the drum is more pleasing when supported as above than when resting on a table or chair.
- (c) Learning to manipulate drum sticks so as to beat on the skin head only without touching the edges of the drum.
- (d) Beating time as the meter of the piece indicates.
- (e) Discovering new rhythmic possibilities. Stanley came back after vacation and said he knew a new way to play a drum. Without any help from the piano he did as follows:



and tried to get a "rolling" effect. *The March of the Little Lead Soldiers* was then played to give him a chance to use this new accomplishment with the band.

- (f) Reproducing patterns in sixty meter as described under uses of tambourine.

- (g) Suggesting that they march and play the drums as in a parade.

(5) *Some progressive uses of bells*

(Not itemized here because previously described in detail under Method of Procedure.)

(6) *Instances of discrimination and progress in the group's use of instruments*

- (a) The leaders, in their use of the baton, imitated real directors they had seen. Blake noticed that when the leader wanted a heavy response he "waved his arms bigger" and then "smaller" when he wanted soft music. Joan, in her imitation of Mr. Rothwell, director of the Symphony Orchestra, kept time with one hand up and down for the soft music, and used both hands for the loud parts.

- (b) The group as a whole developed greatly in ability to note and interpret with their instruments differences in in-

tensity as shown, for example, in *Giants and Elves* and *March of the Little Lead Soldiers*.

- (c) Their observation that all instruments do not play all the time led to discrimination as to the selection of appropriate instruments to secure certain effects.
- (d) They noticed and were able to adapt their playing to differences in tempo. They contrasted for themselves the *Sheep and Goat* as being slow and heavy, and the *Dancing Doll* as fast and soft.
- (e) Many in the group were developing a feeling for the approaching end of a piece.

In order to get a more definite check on the progress made by each child, an informal test was given at the end of the semester to see to what extent each one

- (1) Showed ability to discriminate as to differences in types of music, as, high-low, heavy-light, fast-slow.
- (2) Had learned the names of a few classic pieces frequently used.
- (3) Had learned to associate appropriate instruments with certain pieces frequently used.

The highest possible score was fifteen.

The results were as follows:

Number of children	Number Score	Number of children	Score
1	1	2	8
1	2	7	9
2	4	4	10
4	5	3	11
1	6	1	15
7	7		

Just as it was possible to note children's growth in discrimination in the interpretation of music with their instruments, so it was fascinating to note their progress in rhythmic interpretation through bodily movement. The children were free to choose either

medium of expression, and toward the latter part of the semester when they had developed a group feeling and a true rhythmic response, an opportunity to dance to the accompaniment of piano and band was frequently requested.

The following are instances of growth in rhythmic interpretation through bodily movement:

One child used arms in wing fashion in playing fairy and others imitated. A ring formation and the idea of having a queen developed as a result of the pictures of fairies which were put up in the room.

Blake put whirling into his interpretation of the *Gipsy Rondo*.

Elizabeth gave a good interpretation of a dancing doll—very stiff knees and short steps.

The children were shown a simple jig step in connection with the *Danish Hornpipe* and enjoyed using it with variations when other music suggested this type of response, as, *Ten-penny Bit* and *Arkansas Traveller*.

Some children responded to the *Ten-penny Bit* with a combination of a jig and a hop-step. Jane crossed her feet and hopped. Leslie gave a big high hop.

The following were some original interpretations of the *Arkansas Traveller*.

Barbara Jean accented the beat with her right foot.

Moyla seemed to sense approaching finish and ran swiftly to a seat just as music stopped.

Blanche did an intricate running rhythm.

Betty and Isabel jiggled two abreast. Phillip hopped and whirled.

Vivian hopped and swayed, first to the right, then to the left, with a delightful abandon, and when she stopped

the children asked her to do it again for them, they had enjoyed it so much.

The children improved in ability to space themselves and to use all of the floor space in dancing.

The children showed great variation in skill in bouncing balls to music. Louise enjoyed swinging her leg over the ball as it bounced, and never lost a rhythmic beat.

A few were skilful enough to do "One, two, buckle my shoe."

results. There were thirty-eight children in the group, but in some cases the total number of answers does not reach the number, as occasionally a question was left unanswered or was answered indefinitely.

QUESTIONNAIRE

Will you kindly write an answer in the space below each question:

(1) Has your child talked at home concerning the music with band instruments at school? If so, what did he say?

Yes, 35; No, 3.



ALL THE HOME-MADE INSTRUMENTS WILL PLAY

Toward the end of the semester, some of the boys, who were awkward and self-conscious at first, were entering into the music whole-heartedly and asking for chances to "try out" new rhythms.

Problem 4: When music is made an integral part of the children's experiences throughout the school day, to what extent will it "carry over" into their home experiences?

In order to get data on this problem, the following questionnaire was sent to the mothers. I have tabulated the

Some typical answers:

- "Asked me to come over to hear the band."
- "Proud to play in the band. Says it is fun to keep good time."
- "Would like to play each kind of instrument and be conductor."
- "Talks enthusiastically and intelligently of different instruments."
- "Speaks of cymbals, especially."
- "Names the instruments. Tells which ones are used at certain times; mentions things connected with conducting."
- "Asks us to notice different instruments in all bands."
- (2) (2) Has your child tried to hum or whistle any of the music used with the band at school?

Yes, 28; No, 9.

(3) Has he mentioned names of any pieces played?

Yes, 27; No, 8.

(4) Has your child tried to fit steps or other bodily movements to music he hears at home?

Yes, 30; No, 5.

(5) Has he asked to be taken to hear music?

Yes, 22; No, 14.

(6) Has he asked for phonograph records of music we use in band work?

Yes, 9; No, 19.

(Note: There are phonographs in fourteen homes.)

(7) Has he requested that some one in the home play selections heard in the First Grade band?

Yes, 10; No, 16.

(8) Has he played the phonograph and experimented in rhythmic interpretation of the music?

Yes, 26; No, 5.

(Note: This includes responses to both phonograph and radio music.)

(9) Has he experimented in sound-making with his voice?

Yes, 27; No, 5.

The children are reported by some mothers as imitating trains, boats, autos, low-high instruments of the band, humming, and yodeling.

(10) Has he tried to make up tunes?

Yes, 24; No, 11.

(11) Has he tried to fit words to music?

Yes, 25; No, 10.

(12) Has he tried to make musical instruments?

Yes, 26; No, 11.

(13) Has he experimented on piano or other instruments?

Yes, 27; No, 4.

One mother adds "Many times," and another, "Every minute there is an opportunity."

(14) Has he tried to keep time or make music on anything else?

Yes, 31; No, 5.

Some typical answers:

"On glasses, cans, rubbers, anything giving sound."

"Drums with everything."

"Pretends he has a violin and plays in time to any music."

(15) Have you any musical instrument at home? If so, what?

Yes, 30; No, 4.

Instruments as listed:

Piano	21
Radio	19
Victrola	14
Violin	5
Harmonica	2
Flute	1
Banjo	1
Saxophone	1

(16) Does he hear singing at home?

Yes, 31; No, 6.

(17) Does your child listen more intently to music at home than he did six months ago?

Yes, 28; No, 3.

One mother says, "I don't know that he listens any more intently than before, but he seems to understand music better and talks about it intelligently."

Another mother also emphasizes the *understanding* her child has gained.

From an experiment conducted through one semester and with only one group of children, it is impossible to draw sweeping conclusions. However, we may make tentative inferences to be used as bases for more prolonged and scientific experimentation.

(1) The music, selected from day to day because of the immediate interests, needs, and experiences of this particular group, became an integral part of the thinking, feeling, and doing of these children. Their self-chosen uses of it showed that it was genuinely meaningful to them.

(2) The continued use of the kinder-band instruments proved in this situation a significant means of intensifying the children's interest in music and an important stimulus to creative expression.

(3) The enjoyment of these children in the interpretation of rhythmic patterns and of differences in volume and tempo, and their quick reactions to the mood of the music indicates that first grade children are capable of far more discrimination than we are now giving them an opportunity to exercise. It would therefore seem important from an educational standpoint to make music—including songs and music for motor and instrumental interpretation and for enjoyment through listening—at least as accessible to first grade children as it now is

to the kindergarten child, and to continue to investigate the reactions of the six-year-olds to music in settings where it is essential to their experiences and activities.

(4) With this group of first grade children, it is possible to parallel the statement that music became an integral part of their experiences throughout the school day with the conclusion drawn from the questionnaire that it became, in the large majority of cases, an essential element in their home activities as well. In fact, in many instances, the whole family became interested. Father helped make instruments, mother telephoned to find out the names of some of the pieces used, and members of the family visited school in order to hear the orchestra the children talked so much about. Quite a number of parents expressed a desire for their children to have an opportunity to con-

tinue their musical experiences and sought advice as to possibilities during summer vacation.

To some adults, music seems a luxury; to many, musical attainments are considered assets to be used for display purposes; to others it makes a practical contribution to happiness. It is the functioning of music in this last capacity, as a vital element in an environment conducive to purposeful activity, which we have attempted to portray in the account of this experiment.³

³ See page 211 for list of instrumental music used in this experiment.

*And so, as Tiny Tim observed, God
bless us, every one!*

Some people laughed to see the alteration in him, but he let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter in the outset; and knowing that such as these would be blind anyway, he thought it quite as well that they should wrinkle up their eyes in grins, as have the malady in less attractive forms. His own heart laughed; and that was quite enough for him.

From *A Christmas Carol* By CHARLES DICKENS

An Iowa Preschool's Program

ELIZABETH S. MOORE

Iowa Child Welfare Research Station, State University of Iowa

TOPSY just "growed up," and so far as we now know, her mother had studied comparatively few books on child psychology. So did most of us just grow up. But a change has been taking place during the last ten years in the interest which is springing up in this country and in others in the welfare of young children. The State University of Iowa has been a pioneer in this field and has opened, since 1921, four preschools for the study and care of little children and is disseminating this newer knowledge through the more than one hundred and thirty parent study groups organized throughout the state.

The aims of our preschools of the Iowa Child Welfare Research Station at Iowa City are simple but quite definite,—one is to give the children good physical care with plenty of opportunity for free activity. Another is to provide in a natural and wholesome and social way an environment which shall be conducive to the happiness which is the birthright of every child. Another is to bring into their lives, during these highly impressionable years, those age-old influences of culture and of beauty which are suitable to their years and experience; and a fourth is to encourage them in their efforts toward creative self expression.

The writer has had the opportunity of teaching this winter and summer in Preschool I, a group of twenty children

two and three years of age. We have our own separate building and yard. The children come at 8:30; after the nurse's inspection, they come out into the play yard. Each is free to choose his own activity, provided it does not interfere with the rights of others. Some children go at once to the sand-table, others get out the doll furniture and play house in the large packing boxes. Others may go to the garden to get carrot tops for the guinea pigs across the street, or may pick pansies they have planted or the blossoms scattered on the lawn from the high catalpa tree. The swings are in constant use; so are the ladders and trapezes and the big rocking horse. Another group may be making toys at the work-bench or washing the doll clothes or painting at the large easels. Sometimes they play at horse or fireman with the express wagon, and sometimes a group is found patting, stroking, poking and generally encouraging in his travels, some fat earth worm they have spaded up. At ten o'clock they have a lunch of orange juice and lettuce sandwiches, then a few minutes of rest on low cots placed out under the trees (if the weather is clement) and then play again until they go home at twelve.

This year the children have had two opportunities which they have especially enjoyed. One day last winter Mrs. John Rhind, the mother of one of the children, visited us just as the children

were resting. Knowing that she sang beautifully we invited her to sing some lullabies to the children. She did, and so evident was the children's appreciation that we asked her whether she would be willing to come again. Since then she has been coming regularly once a week. Never did concert singer have more spontaneous admiration. The group forms itself quite voluntarily around the piano,—there are usually only one or two who are too deep in some project to wish to come in from outdoors. Mrs. Rhind sings those songs which she has found that her own three little boys enjoy. The melodies are always short, she tells them what the song is about before she sings, and she gives them time in between to talk about each one if they want to. "My mamma thinks that thong to me ev'ry night," Dorothy will say earnestly. "We have a baby at our house, and my mother sings that to our baby," says Billy. "Sing about the bumble-bee." "Sing the yittal Shadow Song," "Do tick-tock." "Did you bwing 'Tom, Tom the Piper's Son'?" She sings all these as they ask for them and adds a new one from time to time. She has a collection of Mother Goose songs from the Chinese of which they are very fond, and the others she has found here and there.

It has been a surprise to us to find how long a time the group has wanted to stay to listen,—we do break up after about twenty minutes, but many are obviously loath to go. We believe that this interest is held because the attention is given voluntarily, the children know they may get up and walk about if they want to, they may go out or may stand on the outskirts of the group; the situation is thus so natural that the group is always

composed of those to whom the beauty of the songs and the charm of the singer has a real appeal. We could not, and we would not if we could, make our young children listen so attentively for as long as twenty minutes,—but this little audience is learning to appreciate and to love music for its own sake.

They are encouraged to respond by swaying or by tapping their feet or by clapping their hands, or by singing, or by any other means that may seem natural. We know what a deep appeal the music is making by glimpsing the expressions on the children's faces. Timmie, our youngest, who folds his fat little arms and sways in perfect time to "Sail, baby sail, out across the sea." Of what is he thinking with that serious wrapt look,—what deep-rooted feeling has the music tapped? He does not smile when the song is over, but turning to a teacher he looks intently at her—"moo-ik, more?" Or Reilly, whose eyes are always dancing with mischief, a sturdy, rosy, always active boy of twenty-six months. What has the music done to him that he should sit so spell-bound,—his knees wide apart, one pudgy hand on each knee as he listens in total absorption, and then laughs in glee when the song is over? Marjorie taps with her foot and asks many questions. Bobby says "Oh peas do tum here adain," when the singer starts to go. A love of beauty is natural to children. Our part as teachers and parents is to give them opportunity to enter upon their rightful heritage.

Another period which has meant much to the children this year is "Grandmother Hour." Mrs. Charles Pavey, grandmother of one of the children, was with us one day when one little boy asked her to tell him a story. As she



FOR HILARIOUS PLAY, THOUGHTFUL REFLECTION, AND CONFIDENCE BUILDING



THE STORY HOUR

told it, other children came up to listen and the next day they asked her for a story as soon as she appeared. So twice a week she has come after the rest period. The children usually gather out by the low seat around one of the trees on the lawn in some shady corner.

And here again is the same intent and spontaneous interest. She tells them simple stories, folk stories of the Gingerbread Boy and the Three Little Pigs—stories which have the repetition and alliteration which all children have loved. She makes up true stories of nature, which to the young child are so full of wonder that the fairy tale of wonder and surprise is not needed. She tells them stories of children's actual experiences, which these children can readily understand while at the same time the stories lead them on to new ideas and interests. Poetry they enjoy if it is direct and simple enough, and she tells them stories where there is a rhythm and lilt to the words. Some stories Mrs. Pavey has found in Mitchell's *Here and Now Story Book*, some are stories she used to tell to her own growing family, some she makes up for these children and her little granddaughter.

They ask her for the stories over and over, not a word may be changed from the version as she first told it, and if the few who have not joined the group run near in some noisy play, the listeners merely bend the closer to hear "Grandmother." Now they are beginning to make up stories of their own and some days it is grandmother who is the listener while a child tells the stories. Thus the situation is a natural happy relationship, both children and grandmother giving and sharing.

To these two experiences which have

supplemented the daily music and story-telling in the school, has been added a third pleasure which is new this year. Lake Okoboji has been transplanted from northern Iowa in spirit if not in fact. We have had a small concrete pool made out by the big tree. It is about fifteen feet long, five feet wide in the largest part, and eight inches deep, and in outline is modelled after lake Okoboji. A small rustic bridge spans the straits and around the edge are embedded large flat stones to give the pond a more natural appearance, besides making excellent cliffs for the breakers to dash against. As Lake Okoboji is one of the three bluest lakes in the world we have painted our lake bottom a deep blue.

The children play there constantly, sailing boats, pouring the water from the lake to the flowers, crossing the bridge and dropping pebbles in. Toward the end of the morning, on very warm days, they put on bathing suits and such splashing there is! They take aluminum cups and pour water down each others backs, they put a smooth plank in at one end of the pool and go sliding down with a big splash, they sit on the bridge and dangle their feet. They jump in feet first from the rocks (which are only eight inches above the deepest part of the pool). "Gee, Daddy," said Billy, after one of these jumps, "you ought to have seen me dive in head first off the big rock!" They splash so strenuously that sometimes we cannot tell who is wettest, the children in their bathing suits, or the teachers standing near all dressed, or the students observing twenty feet away!

Nor is the pool for hilarious play alone. Sometimes a child will sit for long periods at a time on some broad

stone and watch the reflections of sunlight and shadow in the water, now slowly making ripples with a long stick, or idly watching the breeze play—his boat under the bridge. Children as well as adults need leisure for thought, for repose, for finding themselves.

The pool gives not only joy, but confidence to the children. Some who, as their parents have told us, were rather timid about the water, have gained complete self-reliance in this water which has neither depth nor sudden waves as do

tionship of the home to the child; Group II for four-year-olds and Group III for five-year-olds, are in the University Elementary School. In these two groups the children stay during the morning only. The Research Station is also the coordinating center for child welfare work at the State College of Agriculture and Mechanic Arts at Ames, where the nursery schools offer rich material for study and demonstration to the students in home economics; it also directs the work in child develop-



THE MINIATURE LAKE OKOBOJI

lakes or ocean. If to these few children fearlessness through such happy experience in the water has come to stay we shall feel that if for no other reason the pool has been worth while.

We have described only one of the preschool groups here. The Child Welfare Research Station, under the direction of Dr. Bird T. Baldwin, has three other groups—the Home Laboratory across the street, where the children from sixteen months to four years of age, stay from nine until four and where special emphasis is placed on the rela-

ment at the State Teachers College at Cedar Falls, where the nursery school serves the teachers in training. Under the Child Welfare Research Station and the Extension Division is also the Division of Child Study and Parent Education, headed by May Pardee Youtz. This division is carrying on a program of child study groups throughout the state, and touches so wide a range of parents that this work places Iowa in the vanguard among the few progressive states carrying on such a program systematically.

One other field of endeavor the Station also directs: the training of pre-school teachers and research workers. This summer over one hundred students came from many states for this work, and in the winter a number of graduate students study here.

The scientific study of young children is a new field. We cannot tell how far the benefits from such study will reach. How much of mental and physical

breaks, of juvenile delinquency, of serious personal and social conflicts may be prevented we can only surmise. But on the positive side we can see, from the poise and social development which the children gain during the year, that such work, wisely and thoughtfully carried on, gives to the child the opportunity to which he has a constant right throughout his life, the opportunity of working out his own high and unique destiny.

Oh! Holly Branch and Mistletoe

Oh! Holly Branch and Mistletoe!
And Christmas chimes where'er we go,
And stockings pinned up in a row!

These are thy gifts, December!
And if the year hath made thee old
And silvered all thy locks of gold,
Thy heart has never been a-cold
Or known a fading ember.

The whole world is a Christmas tree
And stars its many candles be
Oh sing a carol joyfully

The year's great feast in keeping.
For once, on a December night
An angel held a candle bright,
And led three wise men by its light
To where a child was sleeping.

—HARRIET F. BLODGETT

What Christmas Means in Hawaiian Kindergartens

FRANCES LAWRENCE

Honolulu, Hawaii

DECEMBER days in Hawaii are as warm and balmy as are the days of June in Wisconsin. So Christmas comes in the midst of green foliage, bright colored flowers, purple mountains, and warm blue skies. Still, every year Honolulu has a real municipal Christmas tree decorated with bright electric lights and on Christmas Eve beautiful tableaux of the Nativity are given on the wide verandas of the Executive Building. At this time there is community singing of Christmas carols led by all the church choirs of the city. The large crowd which gathers to witness and take part in this beautiful program is composed of representatives of many races, but nowhere could you find a more reverent or interested gathering.

In our kindergartens, Christmas follows all too quickly upon Thanksgiving with its abundance of fruits and flowers. Three short weeks must suffice for our Christmas program, and into no other three weeks of the year are crowded so many experiences and emotions. While this program reaches its climax the closing day of school, it does not stop then, but carries over through many days and even weeks of the New Year.

Over half our children are of oriental non-christian ancestry, including Japanese, Chinese, and Korean, so Santa

Claus is known to them only as the hideous, masked, red coated man of commercial life. His incongruity in a land of perpetual summer has undoubtedly been one factor in his degeneration from the good old saint we knew and loved as children to a ridiculous clown or a source of fear. Under these circumstances we have grown more and more to feel it undesirable to introduce Santa Claus into our kindergarten programs, and, of so little interest is he in Hawaii that (once left out by the teacher), he is scarcely ever mentioned by the children. Our new teachers are a little dubious at first, but the reactions of the children soon reassure them that Santa Claus can be eliminated with no loss of joy and a wonderful gain in all the worthwhile values of the kindergarten program.

Our Christmas activities center about the story of the first Christmas, the most beautiful, dramatic story of stories, and although over half our children are Budhists, all live the story and accept it for its human and spiritual values, fathers, mothers, and even the Budhist priests of the neighborhood. The reaction of the children, of course, differs in the different kindergartens and from year to year. Our teachers have many surprises in the feeling and reverence expressed by these little children, and

each year the program has improved as the teachers grow more and more into it themselves.

The study of Early Italian art in general and of St. Francis of Assisi in particular, has given us an enriched appreciation of art values and the influence of these upon the imagination. As far as possible the preparation of the room for the approaching season gives a new setting and a new atmosphere. From Kapiolani Park we received a dray load of ironwood branches, so that each kindergarten had all it could use for decorative purposes. As many red Hawaiian Christmas berries, red hibiscus, and red roses as could be procured were also used.

At first only one picture was hung on the walls, the Holy Family Pictures were added from day to day as the story grew. The most successful one we could find came in a Sunday School picture roll. It is colorful, large, and dramatic, and a favorite with the children. Some of the older rolls have had good pictures of the Wise Men and the Shepherds, which make a more interesting setting.

The story is told in front of the picture. "It is like the church," says Ah Moi. "I know, the Bible!" says Lehua. "Oh, look the pretty dove!" exclaims Frank. Their voices are hushed and their faces solemn, for the picture and the story without exception always make a deep impression.

"The Angel of the Lord," are words remembered, and one teacher said she heard children saying them over and over while looking at the picture.

Then, with the least bit of encouragement, play activities take the form of making various forms suggested by the story as well as by the materials close at hand. Frank will make a dove with

the clay, it is almost certain, and a manger, and Baby for good measure. Ah Moi will start with a church, the architecture of which is quite different from the forms he has been making for houses, and it will have a manger in it with small dolls for the characters. Even Kewpie dolls wrapped in red, blue, and white fit into the picture much better than one would suppose. Others will make mangers of various forms and sizes filling them with grass. All the toy animals will be used and Frank's dove, will find its proper resting place.

We have found that by going slow and letting the story grow naturally without forcing, telling it again and again in the right setting, singing the Christmas songs, looking at the Christmas pictures, and talking about the various forms of expression as they appear, a spiritual foundation is laid which no one can possibly appreciate until she has tried the experiment.

Christmas presents can wait, Christmas trees come later, and hurry and bustle toward the end come safely as the climax of an emotional experience.

The central form, of course, is the manger. The children make small mangers at first, but they grow in size and improve in form. One boy discovered that a saw-horse turned upside down and built up with boards made a very good manger. It was set near the picture and left for the use of all who were interested. One group tried several ways of making a manger out of blocks, without success, and were about to give it up when the teacher suggested going to the school shop to see if suitable material could be found for this purpose. Triumphantly the boys returned with a very satisfactory manger which was set up in the kindergarten for use. Hay being



"AWAY IN A MANGER." KALIHI KINDERGARTEN



STABLE BUILT BY TWO KINDERGARTEN BOYS. NUUANU KINDERGARTEN

quite necessary to make the stable seem real, a bag of it was found for each kindergarten. The oldest store dolls were selected for the Infant, probably because they looked most like a real baby. In one kindergarten the manger was built up, filled with hay, a stable built, and all before anyone thought of finding a baby to put in it. It was then the teacher's suggestion that brought forth a choice. At one Christmas party a mother brought her little two-months-old baby and laid it in the manger while the children sang their Christmas songs kneeling at its feet.

Three saw-horses represented camels to one group. For gifts, a popular doll, a toy horse, and a hook and ladder were selected. Last year a bell, a toy sheep, and a China cat were the favorite presents. They especially loved the bell.

The pictures accompanying this article were taken in each kindergarten just at the stage the story had reached when the photographer arrived. Unfortunately it could not be done without the children's knowledge, but no attempt was made to impose anything upon the children.

In the first picture taken at the Kalihi kindergarten, the children are singing "Away in a Manger," beside the one they have built. The first day after the story was told in this kindergarten, three lively, wide awake boys built a church with an alter, seats, and an organ. Then after some discussion one of them built a manger outside the church and put a small doll in it. A toy sheep was put near the manger. Then these three boys sat down in the church for exactly twenty minutes enjoying their handiwork, talking about it in low voices, and patting the sheep. They had not kept still for so long since they had been in kindergarten. Unfortunately there was no kodak around to take the picture.

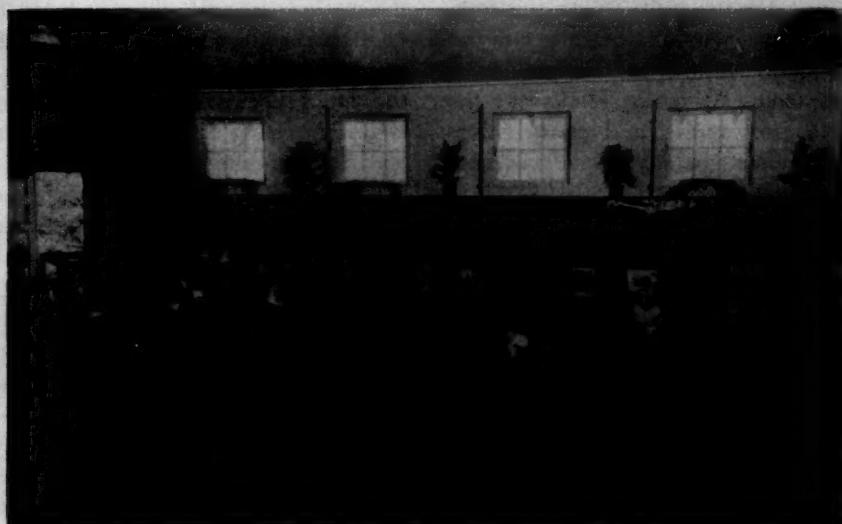
The second picture shows a stable built by two boys in the Nuuanu kindergarten. It was left from day to day and proved perfectly satisfactory to the children. Several children played here all the time by themselves. Strips of red, white, and blue cheesecloth were put near by and in these the children draped themselves and played the story. Children played sheep and camel also, going in and out of the stable on all fours. It is interesting to note that this play was carried on mostly by boys. The two in the picture are boys.

The third picture was taken also in the Nuuanu kindergarten last year. The manger is only one of the six about the room, each with its family group more or less complete about it. "Joseph" is the boy who built the manger. The little girl representing Mary was dressed and coached to the part by a temperamental Portuguese girl who was too self-conscious to take the part herself, but loved to array this little girl to do it instead.

The fourth picture represents the development at the Palama kindergarten. Here a shepherd and a sheep have come to worship at the manger. A forked stick or a yard stick, is all that is necessary to costume the shepherd but the toy sheep under the arm gave the greatest satisfaction. The boy on all fours is a sheep.

The fifth picture shows the story as it came to its climax at the Mother Rice kindergarten. Here we see the Wise Men on their saw-horse camel with their presents firmly grasped in their hands.

The suggestive materials to call forth this dramatic representation are so few and so simple, that they are not beyond the reach of any kindergarten. The story is so beautiful in itself, so full of tenderness and love that no child can



THE THREE WISE MEN. MOTHER RICE KINDERGARTEN



MARY AND JOSEPH AND THE BABE. NUUANU KINDERGARTEN

fail to catch its spirit. With this foundation, the rest of the program follows quite naturally. The making of presents, the trimming of the gift tree with stars, candles, and pretty things, come the last ten days when everybody is very busy. The stores are full of toys and after Christmas children bring their gifts to kindergarten and for some time they form the center of interest.

Not until quite recently have we found it possible to secure real Christmas trees for our Christmas celebrations, so we were forced to use any tree available often with surprisingly satisfactory results. Now, however, we trim our trees with ornaments made by the children, with strings of popcorn and cranberries, and they look quite like the trees in kindergartens from Maine to California.

The children make presents for their parents which cost little or nothing since our finances will not permit of much stretching. Then, at the Christmas party on the last day of school, with all

the mothers present, there is a toy for each child and a bag of sweets (dates and raisins taking the place of candy in the interest of nutrition). Christmas carols are sung by the children and teachers, the candles are lighted in front of the central picture, the story is dramatized, and for a few minutes all the many races represented meet together in spirit at the feet of the little Baby. Afterward there is a happy dance around the Christmas tree and the party ends in fun and frolic.

Christmas programs bring joy to all and visitors from day to day marvel at the appreciation shown by the children. In our busy matter-of-fact life we forget how near the surface the spiritual nature of the little child is until we go through some such experience. To recognize this spiritual nature and to start its development through love and reverence is our conception of the golden opportunity of the kindergarten Christmas program.



A SHEPHERD AND HIS SHEEP. PALAMA KINDERGARTEN

The New and Notable

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Kindergarten-Primary Meeting in Wisconsin

The first joint luncheon of the Departments of Kindergarten and Primary Education of the Wisconsin State Teachers Association was held in Milwaukee, Friday,

November 4th. This joint meeting was the culmination of the two years administration as President of the Kindergarten Division of Caroline W. Barbour, our I. K. U. President. There were between three hundred and four hundred kindergarten-primary teachers in attendance. The tables were gay with favors and flowers. The best spirit of good fellowship prevailed, aided by jolly and clever songs composed for the occasion by members of the local committee. Speakers at the luncheon included Margaret Canty, assistant superintendent of schools, who spoke of curriculum activities in all the grades which were represented by those attending the luncheon; Louise Alder, who sketched the history of the new curriculum for four and five year old kindergarten children, asking for a group of primary teachers to carry the outline of work on into the primary grades; and Mary Dabney Davis, specialist in Nursery-Kindergarten-Primary Education of the Bureau of Education, who urged the extension of the present horizon of the unified kindergarten-primary group to take advantage of the contributions which are being made in the fields of parent education and home economics. Miss Isarel, chairman of the Entertainment Committee, introduced Miss Barbour as President of I. K. U., and she, in her greeting to those present, spoke of the rareness of the occasion at which were present both a Specialist and Ex-Specialist in Kindergarten-Primary Education of the Bureau of Education, and an Ex-President and President of the I. K. U., referring to Dr. Davis, Miss Vandewalker, Miss Temple, and herself. There are great anticipations for the activities of this unified kindergarten-primary group for the coming year.

Convention of the California Kindergarten-Primary Association

The fourth annual convention of the California Kindergarten-Primary Associa-

tion was held in Los Angeles November twenty-fifth and twenty-sixth. Principle speakers were Ernest C. Moore, Susan B. Dorsey, and Frederick P. Woellner. The round table discussion of observation in the University of California demonstration school was led by Ethel I. Salisbury and Julia Hahn, president of the Association.

Conference Child Study Association

The Child Study Association of America held a One Day Conference on Parental Education in New York City on November second. Thirty-Eight of the major social agencies of greater New York cooperated with the Child Study Association. The Conference was concerned with *The Family and the Foundation of Character, The Home's Unconscious Influence on Individual Failure and Success, and Opportunities for Parents in Creative Citizenship*. Dr. William F. Russell and Mrs. Howard S. Gans served as presiding officers.

Appeal of the Child Study Committee

The Child Study Committee of the International Kindergarten Union is trying to find words children use before they enter the first grade. This committee has used three sources for these data: conversations in kindergartens, conversations stimulated by pictures, and conversations in the home. Enough data have already been gathered from the first two sources, but data from the home seem difficult to obtain. If you can help us, report to any member of the Child Study Committee—the list of members appears on page 201.

Personal-Professional

Minnie Lee Davis, formerly of the Tower Hill School, Wilmington, Delaware, is now teaching at the Scarborough School at Scarborough-on-the-Hudson.

Mademoiselle Marie-Louise Loeuillet has been appointed by the Ministere of Public Instruction in France to have charge of the school of the Maison de Tous in Lievin. She sailed in October and is now in Buffalo, New York for two months where she has been received in the home of Elizabeth Looney. She is also the guest of the Kindergarten Unit. Her work in Buffalo is under the supervision of Mary E. Watkins. Before Mademoiselle Loeuillet returns, she will observe and study in other cities. The Kindergarten Unit hopes and believes that this is the beginning of an international exchange of students which argues well for friendship and child education.

Nellie C. Casebere, Portland, Oregon wrote and directed a pageant in twelve episodes "New Vistas in Education," for Portland's observance of American Education Week.

The varied program of the Wethersfield Parent-Teacher Association for 1927-28 included for its November address, *The Values of Kindergarten Education* by Mary Dabney Davis.

Edna Dean Baker of the National Kindergarten and Elementary College and Clara S. Brown of the Tempe State Teachers College report that CHILDHOOD EDUCATION is being used as a text in their schools.

Frances R. Kern, Chairman of the Committee on Literature, gives us the welcome information that the new edition of the *Selected List of Poetry and Stories for Children in Kindergarten, First and Second Grades* will be ready by January fifteenth.

Who's Who in Childhood Education

Jessie Todd, when not making frontispieces for *CHILDHOOD EDUCATION* or illustrations for the *School Arts Magazine* is supervisor of art in the Elementary School of the University of Chicago. She is joint author of the *Blackboard Book and Classroom Teacher Encyclopedia*, Art Section.

Stella Louise Wood is the Miss Wood of Miss Wood's Kindergarten and Primary Training School of Minneapolis. She has served the International Kindergarten Union well in many capacities. This year she is a member of the Committee on Affiliated Organizations, the Committee on Necrology, and the Committee of Nineteen.

Frank E. Willard, assistant superintendent of schools, Seattle, Washington, presented the article *The Increasing Emphasis on the Education for Young Children* before the Kindergarten-Primary Department of the National Education Association.

Helen M. Shaver is a second grade teacher in the Nobel School of Cleveland Heights. Her article *Using Children's Initiative to Develop Desirable Qualities of Thought* appeared in *School Life*, April, 1927; *House and Garden* appeared in the *Journal of Educational Method*, September, 1925.

Elsie Whitlock Adams is a first grade teacher in the Gilpin School of Denver. Miss Adams, in speaking of her teaching experience, says "a love for little children and the stimulating help and inspiration of my primary supervisor and my principal are the factors which have contributed most to my feeling of deep and joyous responsibility in my work."

Helen M. Christianson, as supervisor for the Golden Gate Kindergarten Association, opened the first "Nursery-Kindergarten" in San Francisco. Miss Christianson says, "It is interesting to note that this organization, after forty-eight years of service in the field of kindergarten education is carrying on its fine tradition of pioneering in the field of child welfare by being the first group in San Francisco to sponsor nursery education."

Elizabeth S. Moore directs Preschool 1 at the Iowa Child Welfare Research Station, State University of Iowa.

Frances Lawrence is superintendent of kindergartens in Honolulu, Hawaii. Readers of *CHILDHOOD EDUCATION* will recall Miss Lawrence's article, *A Nursery School Demonstration in Honolulu, Hawaii*, which appeared in the November, 1926, issue of the journal.

The day which commemorates the birth of a little child in a manger ought to be kept holy by simplicity, sincerity, absence of pretension, and joy of heart.

—*Hamilton Wright Mabie*

Current Magazine Index

THE PSYCHOLOGISTS AND I

By G. Stanley Hall

"I secured for a consideration the services of an expert psychoanalyst, to whom I submitted all my data. . . . I thought I had led a decent, moral life, and in this I think my friends would agree. But how little we knew about it! . . . If he is right, then I am a whitened sepulchre, full of uncleanness and rottenness."

G. Stanley Hall, "writer, professor, college president, and a maker of milestones in our education and culture," gives an illuminating and humorous account of his perseverant efforts to "find" himself through psychological tests, anthropological analyses, palm readings, and multiparous other tests and experiments which he invented and tried on himself.

Plain Talk, November.

CASE WORK FOR SCHOOLS

By Edward A. Fitzpatrick

"The anaemic condition of education is due to the lack of knowledge by the teacher of the social relations of the child she is attempting to educate."

"What is here proposed is that this broadened case work become the basis of a constructive educational program for all children, by the classroom teacher herself."

The Survey, November 15, 1927.

THE PRESENT SITUATION IN PHONICS

By Nila B. Smith

Current opinions regarding phonics are summed up under four headings stated as questions. "Shall we teach phonics? If so, when? What processes and elements? How?"

The Elementary English Review, November

TESTING THE SIGHT OF THE YOUNG CHILD

By Park Lewis

Children of three to five are enticed into enjoyment of having their eyes tested through having tests given in game spirit by women. Mr. Lewis presents an original method sponsored by the National Committee for the Prevention of Blindness. *Hygeia*, November.

CURRENT AND FUTURE SPELLING NEEDS OF CHILDREN

By Ernest Horn

"What words does the child of a given grade need to spell in order to make the most of his life outside the school, as well as to increase his educational opportunities in the school?" Illustrations are chiefly from the primary grades.

Wisconsin Journal of Education, October.

REMEDIAL INSTRUCTION IN ARITHMETIC

By Henry J. Otto

Superintendent of Schools, Buffalo Lake, Minnesota

A description with illustrative charts of highly successful methods employed in remedial instruction in arithmetic for a group of nine children. The group was sent to the "remedial room" where difficulties were diagnosed and treated.

Elementary School Journal, October.

THE BACKBONE OF EDUCATION IS THE ELEMENTARY SCHOOL

By H. C. Dent

Dealing with the situation in England, he says, "The cause is worth fighting for. . . . It has long been recognized that five is much too old an age for a child to come first under educational influence."

Hibbert Journal, October, 1927

Vote on Best Books of 1926 for Children

The following tabulation represents the vote of fifteen of the leading children's librarians of the country as to the best books published in the year 1926 for the children's shelves of the small public libraries, the vote being based on a tentative list of about one hundred titles selected and presented by the book information section of the New York State Library. The titles are arranged in order of the votes received by each, the ++, +, and - votes being evaluated on a percentage basis. The sign ++ indicates that in the voter's judgment the book in question should be included in a recommended selection of the best books of the year for small public libraries; + means that it is considered by the voter to be deserving of favorable consideration; - indicates that for one reason or another the book may be ignored by the small public library. In the tabulation, the new titles of the year and the new editions of older books are listed separately.

	++	+	-
Milne, A. A. <i>Winnie-the-Pooh</i> . Dutton.....	13	2	0
Lustig, Sonia, <i>Roses of the Winds</i> . Doubleday.....	10	4	0
Moon, Grace. <i>Chi-Wee and Loki</i> . Doubleday.....	9	6	0
Rush, C. E., and Winslow, Amy. <i>Modern Aladdins and Their Magic</i> . Bobbs.....	10	4	0
Putnam, D. B. <i>David Goes to Greenland</i> . Putnam.....	8	7	0
Moses, M. J., ed. <i>Another Treas- ure of Plays for Children</i> . Little.....	9	4	0
MacManus, Seumas. <i>The Done- gal Wonder Book</i> . Stokes.....	7	6	0
Skinner, C. L. <i>The White Leader</i> . Macmillan.....	8	4	0
Carrick, Valery. <i>Valery Carrick's Picture Folktales</i> . Stokes.....	8	4	1
Gardiner, A. C. & Osborne, N. C. <i>Father's Gone A-whaling</i> . Doubleday.....	8	4	1
Field, Rachel. <i>Taxis and Toad- stools</i> . Doubleday.....	5	8	0
Patch, E. M. <i>First Lessons in Nature Study</i> . Macmillan.....	7	4	0
Zwiltgmeyer, Dikken, Inger <i>Johanne's Lively Doings</i> . Scribners.....	6	6	0
Sugimoto, Mrs. E. I., and Austen, N. V. <i>With Taro and Hana in Japan</i> . Stokes.....	6	6	1
Skinner, C. L. <i>Becky Landers, Frontier Warrioer</i> . Macmillan.....	7	2	1
Field, Rachel. <i>An Alphabet For Boys and Girls</i> . Doubleday.....	5	5	1
Plimpton, Edna. <i>Your Work- shop</i> . Macmillan.....	5	5	1
Grishina-Gwago, N. J. <i>Peter Pea</i> . Stokes.....	5	3	0
Jessup, Eon. <i>Boys' Book of Canoeing</i> . Dutton.....	4	7	0
Nusbaum, Deric. <i>Deric in Mesa Verde</i> . Putnam.....	3	7	0
Tee-Van, H. D. <i>Red Howling Monkey</i> . Macmillan.....	4	6	1
Beston, Henry. <i>The Sons of Kai</i> . Doran.....	4	6	2
Bryant, L. M. <i>Children's Book of Celebrated Towers</i> . Century.....	3	7	1
Carhart, G. S. & McGhee, P. A. <i>Magic Casements</i>	5	2	0
Clark, M. E. & Quigley, M. C. <i>Etiquette, Jr.</i> Doubleday.....	5	4	2
Lansing, M. F. <i>Great Moments in Science</i> . Doubleday.....	4	4	0
Lofting, Hugh. <i>Doctor Dolittle's Caravan</i> . Stokes.....	5	5	3
Norwood, E. P. <i>Other Side of the Circus</i> . Doubleday.....	5	4	2
White, E. O. <i>Joan Morse</i> . Houghton.....	4	6	2

NEW EDITIONS

	++	+	-		++	+	-
Baylor, F. C. <i>Juan and Juanita</i> ; il. by Gustaf Tenggren. Houghton, \$2.....	9	6	0	Macdonald, George. <i>The Princess and the Goblin</i> ; il. by F. D. Bedford. Macmillan, \$1.75....	5	6	0
Hutchinson, W. M. L. <i>Orpheus and his Lute</i> ; il. by D. S. Walker. Longmans, \$2.25.....	9	4	1	Cooper, J. F. <i>The Deerslayer</i> ; il. by Louis Rhead. Harper, \$1.75.....	4	5	0
Irving, Washington. <i>The Alhambra</i> ; il. by Warwick Goble. Macmillan, \$1.75.....	7	6	0	Hopkins, W. J. <i>She Blows! and Spar at That!</i> Houghton, \$2..	4	5	0
Pyle, Howard. <i>Howard Pyle's Book of Pirates</i> ; il. by the author; comp. by Merle Johnson. Harper, \$2.50.....	7	6	0	Lytton, Edward Bulwer-Lytton. <i>Last Days of Pompeii</i> ; il. by F. C. Yohn. Scribners, \$2.50....	4	5	0
Williams, Margery. <i>The Velveteen Rabbit</i> ; il. by William Nicholson. Doran, \$1.25.....	7	6	0	Ruskin, John. <i>King of the Golden River</i> . Macmillan, \$1.....	5	4	1
Bullen, F. T. <i>The Cruise of the Cachalot</i> ; il. by Mead Schaeffer. Dodd, \$3.50.....	6	5	0	Taylor, Jane & Taylor, Anne. <i>Meddlesome Matty, and Other Poems</i> ; il. by Wyndham Payne. Viking Press, \$1.75.....	5	4	1
Macdonald, George. <i>The Light Princess</i> ; il. D. P. Lathrop. Macmillan, \$1.....	6	7	0	Wiggin, K. D. & Smith, N. A., ed. <i>Tales of Laughter</i> ; decorated by Elizabeth MacKinstry. Doubleday, \$1.....	4	6	1

—*The Library Journal*, November 1, 1927.

L'ENVOI

*Come to us, Christmas, good old day,
 Soften us, cheer us, say your say,
 To hearts which thirst, too eager, keeps
 In bonds, while fellow-feasting sleeps.
 Good Christmas, whom our children love,
 We love you, too! Lift us above
 Our cares, our fears, our small desires,
 Open our hands and stir the fires
 Of helpful fellowship within us.
 And back to love and kindness win us!*

—EDWARD SANDFORD MARTIN

Instrumental Music Used for First Grade Music Interpreters

I. SELECTIONS USED SO FREQUENTLY THAT THE CHILDREN HAD AN OPPORTUNITY TO BECOME FAMILIAR WITH THE RHYTHM, MELODY AND TITLE

Dann, First Year Music, *Giants and Elves*
*Grainger, (Arranged by) *Country Gardens*
*Guion, (Arranged by) *Sheep and Goat*
 Walkin' to the Pasture
*Haydn, *Gipsy Rondo*
Haydn, *Toy Symphony* (Victor Record)
Hofer, Popular Folk Games and Dances,
 The Danish Hornpipe
Kullak, Scenes from Childhood, *The
Evening Bell*
*McDonald, (Arranged by) *Arkansas
Traveller*
*Meyer, *Titania*, Op. 151, No. 1
*Pierne, *March of the Little Lead Soldiers*
*Poldini, *The Dancing Doll*
*Ravina, *Petit Bolero*, Op. 62.
*Suppe, *Light Cavalry Overture*
Traditional Scotch Dance, *The Ten Penny
Bit*

II. MUSIC USED INCIDENTALLY OR TEMPO- RARILY AS THE IMMEDIATE SITU- ATIONS SUGGESTED

*Bauer, *Die Puppenfee*
Beethoven, *Minuet in G*

* Only a part of the piece was used.

*Bohm, *La Zingana*
Bohm, *Perpetual Motion*
Brown and Boyd, Old English and Ameri-
can Dances, *Haste to the Wedding*
Buckingham, Rhythms, *Skating or Hopping*
Dann, First Year Music, *The Organ Man*
Drdla, *Souvenir*
*Gabriel, Marie, *La Cinquaintaine*
*Ganne, *La Czarine*
*Gautier, *Le Secret*
*Goedeler, *May Queen*
*Grieg, *Anitra's Dance*
Grieg, *Birdling*
*Grunn, *Merry Month of May*
Hofer, Popular Folk Games and Dances,
 Ladita
*Hollaender, Marsch, Op. 39, No. 1.
Kullak, Scenes from Childhood, *The
Grand Parade*
*Labitsky, *Alp Maiden's Dream*
Mendelssohn, *Spring Song*
*Poldini, *The Music Box*
*Schmoll, *Cymbals and Castanets*, Op. 52,
 No. 24.
*Spindler, *Charge of the Hussars*
Traditional, *Jingle Bells*
Traditional, Scotch, *Marchioness of Hunt-
ley*
Traditional, Scotch, *Earl of Mansfield
March*

Lift now your voice and sing
 Letting your carols ring
For Jesus Christ your King
 On Christmas Day.

—Elsie Williams Chandler

Subject Matter Outcomes from the Christmas Gift Shop

I. Language

1. Original stories.
2. Talks on beauty, order, neatness for Gift Shop, gifts and room in general.
3. Arrangement of gifts, etc., in shops.
4. Discussion of
 - a. Trips to hardware store
 - b. Trips to candy store
 - c. Buying paper bags
 - d. Buying Christmas tree
 - e. Visits to other rooms
 - f. Others visits to our room.
5. Sentences, as indicated in stories, showing cooperation, and progress day by day.
6. Naming and number of shop, street, annex, etc., and printing of same.
7. Much enjoyment in Gift Shop and around tree, dancing, singing, and general discussion.
8. Discussion of the trimming of the Christmas tree—the electric lights, balls, tinsel, chairs, candy-canes, gingerbread boy.
9. Christmas stories told or read to the children.
10. Christmas poems told or read for enjoyment.
11. Picture study.
12. Written language—Copy of some of the stories or parts of the stories, composed by room—for Christmas booklets.

II. Writing

As indicated above sentences and spelling words. Not all stories were copied as they were too long, and not all required of all children, some hav-

ing much more ability along this line than others.

Note: The writing had been kept two space until this time. It is was now reduced for story writing to one space and half space. Much pride was taken in being able to do this neatly.

III. Nature study

1. Christmas trees.
 - a. Where shall we get ours?
 - b. What kind is it—fir, hemlock, spruce, pine, cedar?
 - c. Brief consideration of difference in shape, branches and needles.
 - d. Appreciation of their beauty and general comparison of same.
 - e. Why green all the year round.
 - f. Utility of evergreen trees.
 - g. What shall we do with ours?
 - h. How decorate it?
 - i. What gifts shall we make?
 - j. How can we best make others happy with it?
 - k. The birds Christmas tree.
2. From the Christmas story.
 - a. The country in which Jesus was born.
 - (1) The journey.
 - (2) Camels—use, etc.
 - (3) Palm trees.
 - (4) Sands of the desert.
 - (5) Sheep.

IV. History and Community Life

1. Habits in our own country
2. Habits in Judea
3. General living and habits of Christmas recognition through story and poem

V. Arithmetic

1. Counting
 - a. blocks
 - b. nuts
 - c. screws
 - d. iron bars
 - e. curtains
 - f. bags, toys, dolls etc.
2. Number facts of addition using number stories—
 - a. trees
 - b. birds
 - c. cones
 - d. nuts, screws, bars and innumerable other articles of use
3. Measuring—
 - a. doors and windows
 - b. curtain material
 - c. cretons, etc.
4. Deciding on number of store and printing same
5. Buying paper bags, candy, canes for Christmas tree
6. Buying from hardware store—estimating number of screws, etc. needed and cost of same
7. Buying Christmas tree
8. Time taken for errands and return
9. Number stores with toys

VI. Reading (Largely covered in Language Outline)

- a. Our own stories
- b. Additional sentences from board
- c. Poems from charts & books
- d. Stories as found in Primer, First and second grade books on Christmas

VII. Music—Rote Songs

VIII. Physical Education

1. Story plays
 - a. Cutting the Christmas tree
 - b. Bringing tree home
 - c. Decorating tree
 - d. Dancing around tree
2. Folk Games
 - a. Christmas Ships
 - b. Christmas Wreath Dance.

Old & New Singing Games—Hofer

c. I am a Young Musician—Hofer

d. This is the Way my Dolly Walks—Crawford
Games & Dances for Little Children

3. Toy Plays—The Music Box—Music Hale.

Raggedy Ann & Andy.
Musical Instruments—drums, horns, flutes, violins, etc.—Flanders
Jack in the Box
Merry-Go-Round
Horse and Rider
Top
Bouncing Ball
Train
Jack in the box
Jumping Jacks
Elephants, etc.

IX. Spelling

Our gift shop

Merry	loved	bloomers
Christmas	share	paint
father	gun	hangers
mother	baby	red
from	bag	white
best	helpers	store
wishes	some	new
with	his	blocks
love	large	poor
to	Noble	little
auto	school	children
doll	sew	love
toys	sewed	loving
over	good	dance
and	strong	busy
under	candy	joy
chains	canes	share
tree	nuts	party
candles	popcorn	caps
star	spruce	was
top	needles	were
you	branches	in
pine	trunk	so
fir	green	many
cedar	cones	we

hemlock	birds	give
sing	trim	do
happy	lights	too
more	Santa Claus	home
game	road	full
engine	annex	
ball	dresses	

X. Industrial Art

1. Blocks—building of store
2. Wood
 - a. sawing shelves for store
 - b. animals with coping saws
3. Painting
 - a. shelves
 - b. animals
 - c. old toys
 - d. clay bowls
 - e. coat hangers
4. Sewing
 - a. curtains
 - b. handkerchiefs
 - c. holders
 - d. dressing dolls
 - e. popcorn bags
 - f. bags for nuts and candy
 - g. Santa Claus Bag
5. Booklets
 - a. with decorated Christmas tree for cover
 - b. drawings & cuttings as desired in booklet
6. Cover for "Children's News"
 - a. Christmas tree—decorated
7. Cutting and pasting
 - a. Chains
 - b. Santa Claus dolls
 - c. Calendars
 - d. Blotters
 - e. Star for top of Christmas tree
8. Crayons
 - a. Christmas trees
 - b. Santa and reindeer
 - c. Christmas houses and wreaths
 - d. Camels
9. Clay
 - a. Bowls
 - b. Candle stick
10. Fresco Paints—
 - a. Trees

- b. Christmas toys
- c. Christmas scenes
11. Printing—signs for Gift Shop and annex
12. Trimming the Christmas tree
13. Planning and decorating for Christmas party
 - a. plates
 - b. napkins
 - c. caps
 - d. setting table—table cloths, candles, evergreen boughs, red bows
14. Beauty and order.
 - a. arrangement of toys in Gift Shop
 - b. arrangement of decorations in room
 - c. appreciation of pleasing effects —through color and placing development of a sense of feeling for neatness, beauty, and order

XI. Outcomes

Growth in Development of Desirable Qualities of thought which make for Good Citizenship or democracy in the School

1. Fair Play
2. Patience
3. Cooperation
4. Initiative
5. Spontaneity—of expression
6. Courtesy
7. Self-reliance
8. Individual Responsibility
9. Generosity

These and other qualities had noticeable development during these few weeks—an increased respect for order, neatness, quietness, the rights of others, love for each other expressed in more gentleness, kindness of actions, more quietness of speech established in the room a working together which is bound to have more fruitage and result in an increasing sense of democracy in the school room—a higher sense of living, of loving and of giving.